REMAKING A MURDER

THE SCOOP ON FX'S O.J. SIMPSON DRAMA, THE BEST NEW SHOW OF THE SEASON. P. 28



Entertainment WEEKLY

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Oscar!

INSIDE THE MOST UNPREDICTABLE RACE IN YEARS

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IS LEO A SURE THING? HOW ABOUT SLY?

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(TISSUES NOT INCLUDED)

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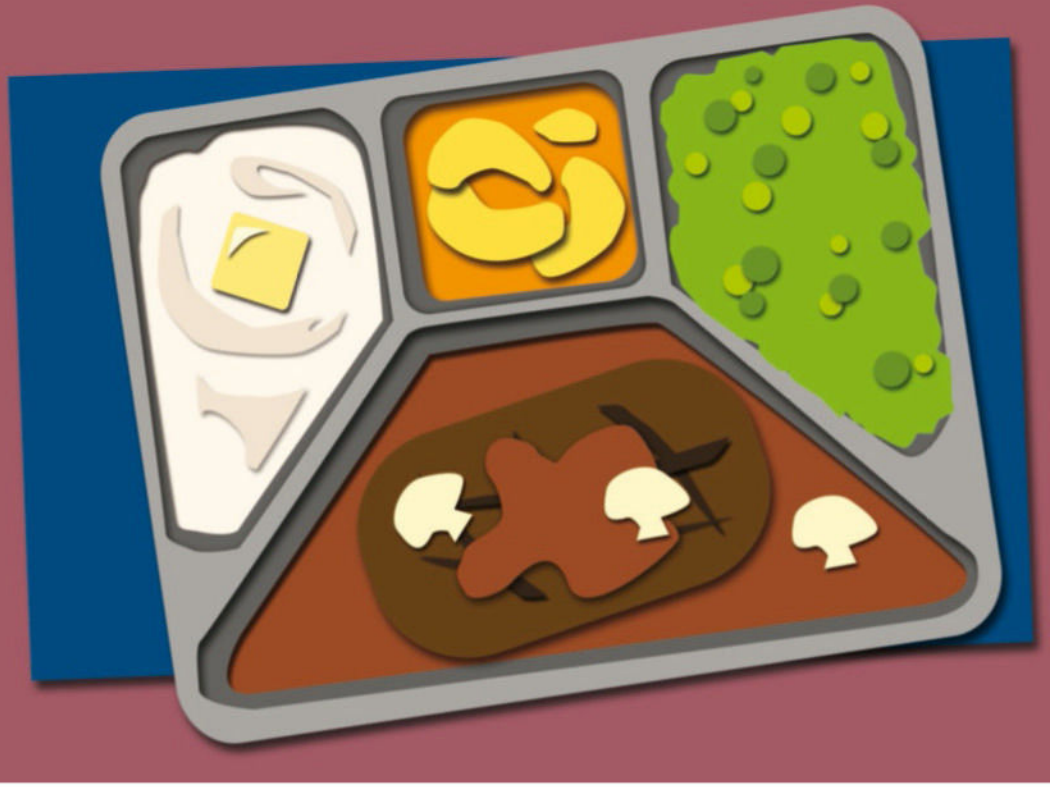
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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Sia



1 **MUSIC**

THIS IS ACTING, Sia

• The pop songstress with the unforgettable videos and skyscraping voice returns, and she brought friends. Her latest veers from gorgeous ballads ("Alive," co-written by some lady called Adele) to giddy dance-floor anthems ("Reaper," on which Kanye lent a hand).

SIA: JOHN SHEARER/GETTY IMAGES

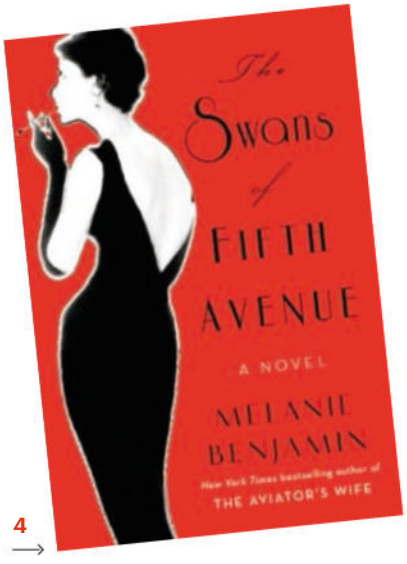
The Must List

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3 →



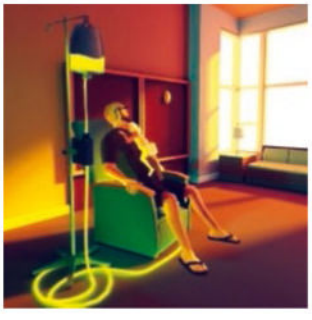


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5 →



6 →



2

CONCERTS

THE RIVER TOUR 2016, Bruce Springsteen

• The Boss is trying a different tack for his latest tour with the E Street Band, playing his 1980 double album *The River* in its entirety at each of the jaunt's 24 stops across America. Fans, get ready to sing yourself hoarse.

3

TV

THE PEOPLE V. O.J. SIMPSON: AMERICAN CRIME STORY

• This latest take on the infamous trial doesn't rewrite history, but it's just as engrossing, thanks to a stellar cast who gamely slip into their real-life counterparts' shoes—and gloves. *(Tuesdays, 10 p.m., FX)*

4

BOOKS

THE SWANS OF FIFTH AVENUE, by Melanie Benjamin

• The author of *The Aviator's Wife* fictionalizes the glamorous friendship between socialite Babe Paley and author Truman Capote—and the unexpected betrayal that comes after Paley lets him into her elite circles.

5

TV

LONDON SPY

• Moody and magnetic, this enthralling five-parter about a man (Ben Whishaw) who discovers that his lover is an intelligence officer—but only after he disappears—captivates you with its dark twists and intimate secrets. *(Thursdays, 10 p.m., BBC America)*

6

GAMES

THAT DRAGON, CANCER

• Don't miss this heart-rending, powerful game created by Ryan and Amy Green that translates their son's actual, ultimately losing battle against cancer into an ingenious interactive experience that'll leave you with hope. *(Multiplatform)*

SPRINGSTEEN: MARK METCALFE/GETTY IMAGES; *THE PEOPLE V. O.J. SIMPSON: AMERICAN CRIME STORY*: RAY MICKSHAW/FX; *LONDON SPY*: LAURENCE CENDROWICZ/WTTV LTD.



SOME THINGS ARE TOTALLY ARTIFICIAL.

WE'RE NOT.



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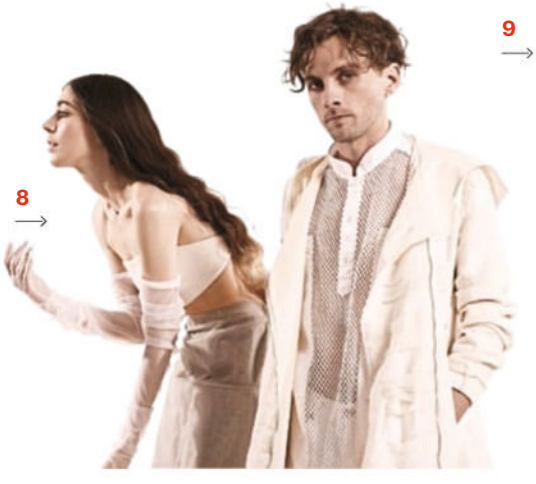
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The Must List

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8 →



9 →



10 →



7 TV
YOU, ME AND THE APOCALYPSE

• This weirdly touching dramedy, starring Rob Lowe, Jenna Fischer, and Megan Mullally, turns Doomsday into the ultimate punchline. *(Thursdays, 8 p.m., NBC)*

8 MUSIC
MOTH, Chairlift

• After 2012's *Something*, the Brooklyn duo teamed with Beyoncé for her brooding cut "No Angel"—and Queen Bey's influence shows on their haunting, eminently danceable follow-up.

9 TV
MARVEL'S AGENT CARTER

• Hayley Atwell's postwar heroine has headed West to take on the ugly side of showbiz. *(Tuesdays, 9 p.m., ABC)*

10 DVD
THE DIARY OF A TEENAGE GIRL

• Alexander Skarsgård and Kristen Wiig offer standout support in this smart, poignant coming-of-age tale, evocatively set in '70s San Francisco.

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EW predicts who will take home Grammy gold on music's biggest night.

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The People v. O.J. Simpson: American Crime Story
Bloody gloves. Bruno Magli shoe prints. Tiny Kardashian kids. A new FX miniseries steps back in time to the tragically bizarre case of an alleged celebrity murderer.
BY TIM STACK

35 ▶
Oscars 2016
No one was sure who would be nominated—and not everyone was thrilled—but when Chris Rock hosts on Feb. 28, a whopping 57 films will be represented. So to help you prep for the least predictable Oscar race in recent memory, we've got your inside scoop on who's been nominated and why, plus a look back at a few of our favorite surprise wins.

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ON NEWSSTAND COVER
Oscar statuette photographed exclusively for EW by James Wojcik on Jan. 11, 2016, in New York City

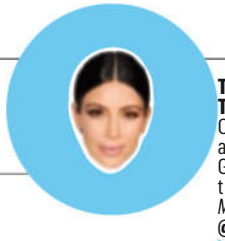
ON SUBSCRIBER COVER
Sarah Paulson as Marcia Clark, Cuba Gooding Jr. as O.J. Simpson, and John Travolta as Robert Shapiro photographed exclusively for EW by Art Streiber on the set of *The People v. O.J. Simpson: American Crime Story* on Oct. 8, 2015, in Los Angeles

OSCAR STATUETTE: OSCAR® STATUETTE © AMPAS®

PHOTOGRAPH BY **JAMES WOJCIK**

THE WEEK'S BEST

Sound Bites



TWEET OF THE WEEK
Ok I just got a Netflix account. Gonna see what this *Making A Murderer* is about.
@KimKardashian

"I know where to put this. Right on the shelf right beside my *Millennium Falcon*."
—*Room*'s Jacob Tremblay, accepting his trophy, at the Critics' Choice Awards

"Please don't burn it down."
—Gordon Ramsay, to the kid chefs cooking at his home, on *MasterChef Junior*

"I bet Seabiscuit would love a gallop poll!"
—Liza (Sutton Foster), getting punny, on *Younger*

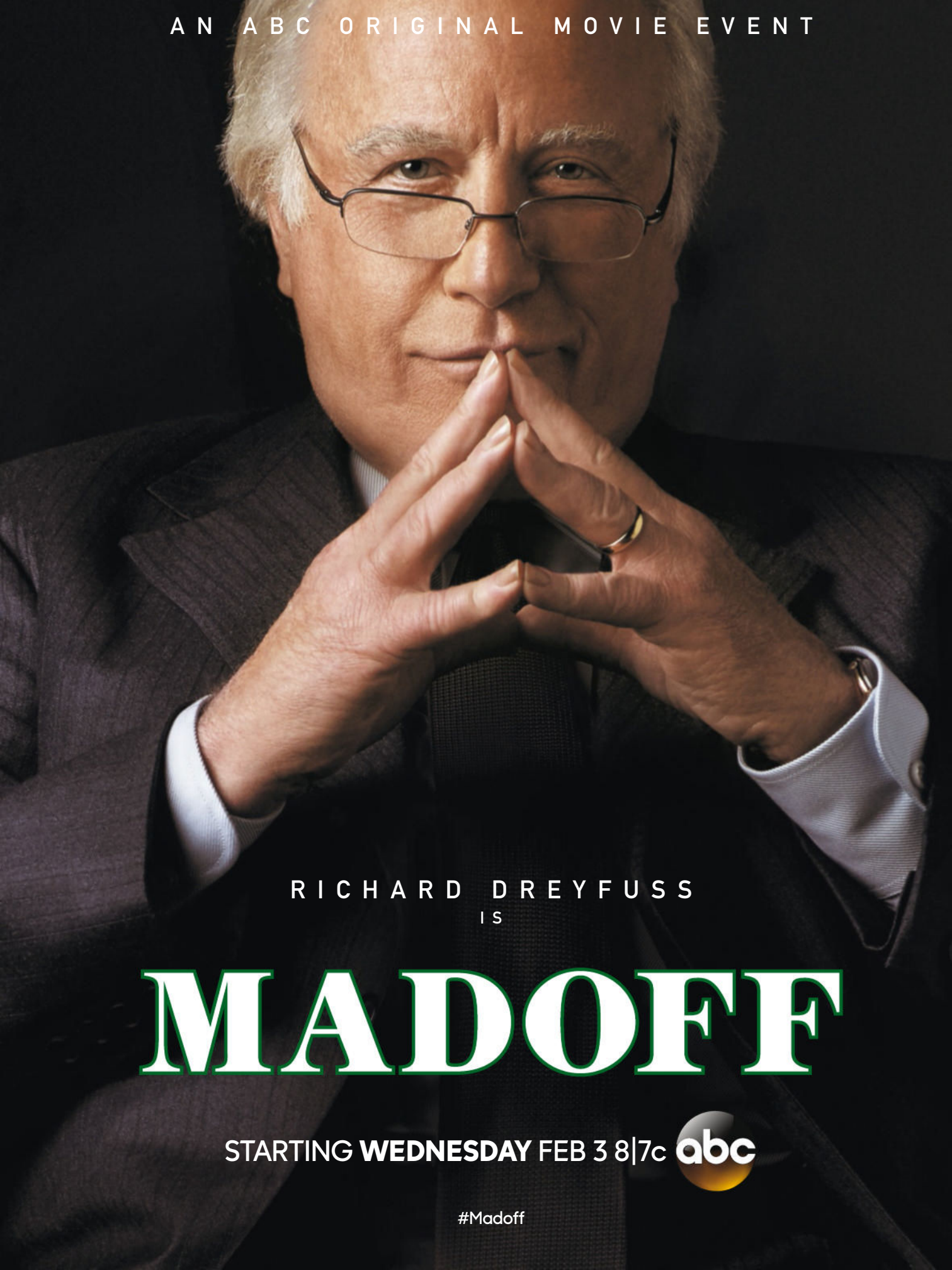
"It looked bigger when you posted it."
—Aria (Lucy Hale), examining Hanna's (Ashley Benson) engagement ring, on *Pretty Little Liars*

"I just really hope that you catch the animal that did this."
—Mrs. Parsons (Sarah Chalke)

"A teenage girl in Virginia saved her father after he was trapped under a burning pickup truck and she lifted it off him. And that story has already been nominated for eight Country Music Awards."
—Colin Jost, during "Weekend Update," on *Saturday Night Live*

"Thank you, ma'am, but we think it was a human who did it."
—Angie (Rashida Jones), investigating the murder of Mrs. Parsons' husband, on *Angie Tribeca*

KARDASHIAN: JON KOPALOFF/FILMMAGIC/GETTY IMAGES; TREMBLAY: JASON LAVERIS/FILMMAGIC/GETTY IMAGES; RAMSAY: GREG GAYNE/FOX; FOSTER: TV LAND; HALE: JAMES WHITE/ABC FAMILY; JOST: DANA EDELSON/NBC; CHALKE, JONES: TBS (2)


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STAFF PICKS

My favorite **Best Picture Oscar** winner is... Go!



CHRIS NASHAWATY
Casablanca (*1943*)
It's the single greatest movie romance of all time. The obvious choice here is *The Godfather*, but that wouldn't even be in my top three (which, for the record, are *Casablanca*, *All About Eve*, and *Lawrence of Arabia*).



LEAH GREENBLATT
All About Eve (*1950*)
I know I sound like an old lady with too much TCM but: *All About Eve* for the glorious bitchery and backstabbing, the stellar acting, and just a million great lines.



JESSICA GOODMAN
Titanic (*1997*)
Titanic was the first PG-13-rated movie my parents let me see. I fell in love with Leo and spent months trying to re-create the below-deck dancing scene.



KEIR NOVESKY
The Lord of the Rings: The Return of the King (*2003*)
I jumped around my dorm room when it won! There's something profoundly human about those wizards, elves, and hobbits, and, well, I'm a sucker for high-fantasy epics.



MICHELE ROMERO
The Best Years of Our Lives (*1946*)
I am not that old. But William Wyler's bold film about WWII soldiers who return to their small town wrecked from their battle experiences is startling for its time.



ANNABEL BENTLEY
Lawrence of Arabia (*1962*)
For the stunning visuals, the heartbreaking story, the haunting score, and the impossibly charismatic Peter O'Toole.

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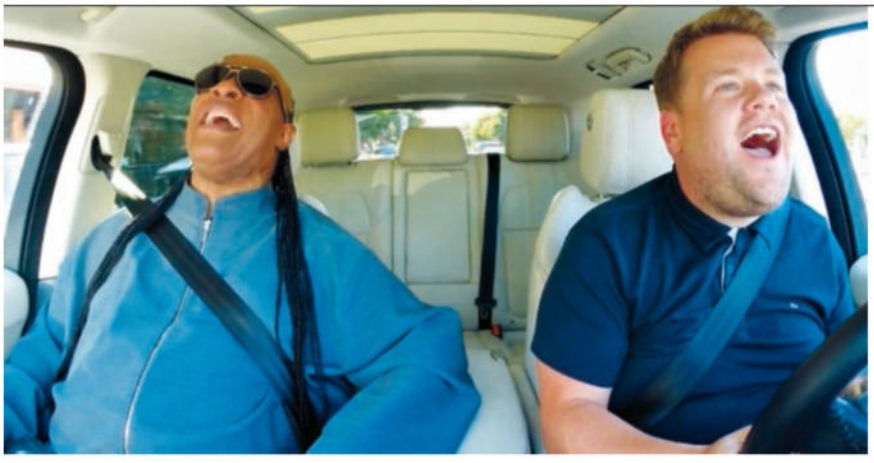


James Corden and Adele

CARPOOL KARAOKE: INSIDE TV'S SING-ALONG SENSATION

How James Corden's viral sketch captured the hearts (and clicks) of America—and which big names are set to appear next. By Dan Snierson

MIND TAKING A SEAT in the back for a sec, Lip Sync Battle? Carpool Karaoke, as seen on *The Late Late Show With James Corden* (or, more likely, YouTube), has blossomed into one of late-night TV's biggest hit bits. The sunny sing-alongs feature best-selling artists like Stevie Wonder and One Direction hitching a ride with the charming British host, and when he presses play on their hits (and perhaps a surprise by another artist), perfect harmonies ensue. Adele's 15-minute Jan. 13 installment has already



▲ Stevie Wonder with Corden

tallied 45 million YouTube views in less than a week. Two Justin Bieber editions have racked up a combined 77 million views. One Direction? 30 mil. And with Elton John riding shotgun on Corden's post–Super Bowl show and another major star ready to hit the road (read on), the franchise is just revving up.

Corden, a newcomer to American TV last March, couldn't be happier about Carpool mania. "All you're searching for when you're coming up with a new show is: What are the bits that will define it?" Corden tells EW. "If you think about David Letterman having a Top Ten List or Stupid Pet Tricks, or Jimmy Fallon with a Lip Sync Battle, or Jimmy Kimmel's Mean Tweets, you want two or three [signature segments] and just hope you'll find them. [Carpool's quick success] is not lost on us."

Inspired by a moment from a 2011 *Comic Relief* sketch in which George Michael sang Wham! tunes in the car with Corden, and by scenes from a 2014 documentary in which U.K. musician Gary Barlow crooned his hits with Corden on the road, "we realized that it's quite hard to get people to sing their old stuff, but singing it in a domain like the car was just really joyful," says *Late Late Show* exec producer Ben Winston. The producers asked surprise guest Mariah Carey to be the inaugural passenger in their mobile music experiment, and it was an immediate hit (now boasting 16 million views). "It's funny—when we were even trying to tell our staff about it, there were certain members that would be like, 'Yeah, but then what happens?'" recalls Corden. "And we'd go, 'Well, no, that's it,' and they'd go, 'Right, but it feels like it's missing a beat.' And we'd go, 'No, no—that's it. It's singing songs in a car.'"

Then what makes it so compelling? In an age when artists typically appear on TV only to promote their new singles, it's refreshing to see them revel in old hits, especially in such unusually close quarters. And because they spend between 45 minutes and a couple of hours cruising around with Corden, they can riff on their lives in more revealing ways than they might in a seven-minute couch interview. "There's an ease and an intimacy to it. You never, ever see stars quite so unguarded," Corden says. "Seeing a huge megastar sing their hits in the same environment that you and I sing in on our way to work—it's humanizing."

It's also driving sales—Stevie Wonder's 2002 greatest-hits album shot to No. 1 on the U.K.'s iTunes days after his Carpool aired—and producers are hoping all the digital views will increase ratings. Still, while the show has passed half a billion YouTube views within its first year, it currently lags behind *Late Night With Seth Meyers* and *Nightline*. "We hope these Carpool Karaokes are a gateway drug that brings people to see the other stuff we've done," says executive producer Rob Crabbe.

Not that your main supply is drying up soon. In addition to Sir Elton, Coldplay frontman Chris Martin is featured in a road-trip version as he heads to the Super Bowl to perform at halftime, and Corden says he has a wish list of stars he'd love to duet with at 15 mph, including Sia, Bruce Springsteen, and Kanye West. He's also working on more unlikely places to have sing-alongs. "I shan't share it with you because I'd like for you to be surprised," he says coyly. "But I have got one or two ideas of some detours we could make on the way." Let's hope he keeps the good times rolling.

(PREVIOUS PAGE) CRAIG SUGDEN/CBS; (THIS PAGE) WONDER AND CORDEN: CBS; JENNER: FRAZER HARRISON/GETTY IMAGES



Caitlyn Jenner Scores a Huge Book Deal

And we only know part of her remarkable story, says the gender groundbreaker's collaborator, **Buzz Bissinger**. By Marc Snetiker

• • •

Caitlyn Jenner's memoir was never an if but a when, and now the when is official: The world's most famous transgender woman will pen a memoir with *Friday Night Lights* author Buzz Bissinger, who detailed Jenner's transition from Olympic athlete–cum–reality star to transgender icon in a historic *Vanity Fair* cover story last July. When Jenner approached the writer to work on the book, Bissinger set some conditions. "I said, 'Look, Caitlyn, if you're going to do this, everything has to be on the table,'" he tells EW. "'That doesn't mean it's going to be gossipy or salacious, but you cannot leave anything out, or I don't want to do it.'"

Though Bissinger initially fretted that Jenner's story was already out there, "I can definitely tell you there's much, much

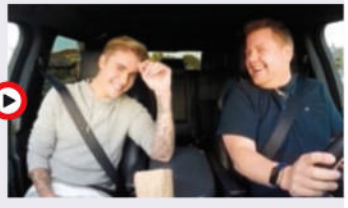
THEIR GREATEST HITS

How did Carpool Karaoke stack up against the late-night sketch competition in 2015?



JIMMY FALLON *Will Ferrell and Kevin Hart Lip Sync Battle* / **Views:** 58 MILLION

The bit that's been so popular it has its own spin-off show got huge views last year when Ferrell took on a Beyoncé song.



JAMES CORDEN *Carpool Karaoke With Justin Bieber* / **Views:** 53 MILLION

It was the sketch that did the unthinkable—introduced the world to a hilarious and totally likable Justin Bieber.



JIMMY KIMMEL *Celebrities Read Mean Tweets* / **Views:** 17.8 MILLION

Punishing celebrities (while mocking their Twitter trolls) has proved endlessly entertaining, and even Barack Obama has gotten in on the joke.

THE TONIGHT SHOW STARRING JIMMY FALLON: NBC; THE LATE LATE SHOW WITH JAMES CORDEN: CBS; JIMMY KIMMEL LIVE!: ABC; HELBIG: PHOTOGRAPH BY RAMONA ROSALES

more to be told." So much, in fact, that the memoir may not come out in spring 2017 as planned. "If it takes longer, it takes longer," the author says. "I'm deep in the process of interviewing Caitlyn, and then I'll talk to the other people I think are essential."

He admits the book's payday—ballparked at $10 million by publishing insiders—makes him a little nervous. "There's a lot on the line," he says, "not just because of the price tag but to do something that's memorable because of what she went through."

Grace Helbig Goes Freestyle

In *Grace & Style: The Art of Pretending You Have It* (out Feb. 2), the YouTube fave and talk-show host offers a tongue-in-cheek look at faking it till you make it. **By Shirley Li**



EW ▽

In the book, you admit you're no fashion icon. Why write a style book at all if you say you don't have "it"?

GRACE HELBIG ▽

I had this revelation that no one knows what they're doing, and [success is] basically about who can pretend the best. And I started to think about that with style. If you look at the beauty and fashion industry, it's pretty hard to follow, so I wanted to create this hodgepodge "variety book" to talk about beauty from a comical point of view.

You also write in some chapters from your sweatpants' point of view. Where did that idea come from?

I thought, "How do I make beauty funny?" Beauty's really personal.... My editor encouraged me to think outside the box. My favorite piece of clothing is sweatpants, and I feel like I'm a personified version: I just want to be comfortable. So I decided to anthropomorphize them.

You posed for photo shoots in the book that look like fashion-magazine editorials. What was it like to play model?

It was a great time, messing around and using the [vocabulary] that a lot of editorial shoots have, but putting a funny spin on it. They're so absurd, and the models' bodies are so skewed. I can't look at them without laughing now.

After writing this, do you feel more stylish?

Nope. If anything, it makes me want to write more about style. Plus, it gives me, like, a legitimacy about going to more style-related events. I can say that it's "research" now. [*Laughs*] That's what this whole thing has been about!

THE SIX BILLION DOLLAR PLAN

Netflix is spending $6 billion in 2016 on original programming and content acquisition, according to chief content officer Ted Sarandos. (Yes, that's billion with a *b*.) Here are a few other things Netflix could buy instead: • The New England Patriots **$3.2 billion** and the New York Giants **$2.8 billion** • 15,000 Lamborghini Aventadors **$399,500 each** • 30 *Star Wars* movies **$200 million each** • Two Oprah Winfreys **$3 billion net worth** • 3.5 space shuttles **$1.7 billion each** • Bermuda **$5.6 billion GDP**

FIRST LOOK



Morgan Freeman, Michael Caine, and Alan Arkin

ZACH BRAFF'S NEXT BIG SCHEME

The signatures of Zach Braff's two-film directorial oeuvre—a chill indie soundtrack and suburban ennui—are nowhere to be seen in his upcoming remake of the 1979 heist movie *Going in Style*, which stars Michael Caine, Morgan Freeman, and Alan Arkin as retirees who lose their pensions and set out to steal from the banks that robbed them.

The film, due out May 6, was more than just a change in style for Braff. In addition to the pressures that come with making his first studio feature, he had to direct a group consisting almost entirely of Hollywood icons. Thankfully, the cast—which also includes Christopher Lloyd and Ann-Margret—was accommodating. "These actors have been extraordinarily supportive," Braff says. "They really wanted me to not be intimidated by their legendary status and really direct them." —**Kevin P. Sullivan**

NOW HEAR THIS!



Each weekday at 7 p.m., *L.A. Daily* takes you to the center of the pop culture solar system, with hosts Julia Cunningham and Kyle Anderson delivering news, debating, and interviewing stars like first-week guest William H. Macy! It all begins Monday, Jan. 25, on *Entertainment Weekly* Radio SiriusXM 105.

HOW *GREASE: LIVE* WILL SHAKE UP TV MUSICALS

Broadway-stage experiences on TV may be all the rage, but the team behind Fox's Jan. 31 telecast (7 p.m.) is giving the trend a hot, Sandy-style makeover. **By Patrick Gomez**

MOVING STAGES

NBC's live productions of *The Sound of Music*, *Peter Pan*, and *The Wiz* were shot on one soundstage, but "this is just like a set for a movie," says star Julianne Hough (Sandy), who will slip into the bobby socks made famous by Olivia Newton-John in the 1978 film. *Grease: Live* will shoot on two soundstages and a Warner Bros. backlot—but it won't be easy. "We'll be jumping off a golf cart and running into frame," says Aaron Tveit (Danny Zuko). "That choreography is going to be as complex as what's going on in the musical numbers."

SOMETHING OLD, SOMETHING NEW

The telecast will incorporate songs from the Broadway show that were left out of the movie and, like *The Wiz Live!*, will add an original tune. Singer Carly Rae Jepsen, who plays Pink Lady and wannabe beautician Frenchy, will perform the new song, written by Tom Kitt and Brian Yorkey (the duo behind the Pulitzer-winning *Next to Normal*). Says Jepsen, "This doesn't feel like a remake. It's more like a completely new version."

LIVE AUDIENCES

"We're embracing the fact that it's live," says director Thomas Kail (*Hamilton*), whose cast will perform for a studio audience of around 650 fans. "The movie and the [1972 Broadway] musical are parties that everyone has always been invited to. We're hoping this continues that feeling." Adds costume designer William Ivey Long (*Hairspray*): "With *The Wiz*, a song would end and your heart would be exploding, but then there was just complete silence. We're going to have an audience there to burst into applause."



The cast of *Grease: Live*

GOING IN STYLE: ATSUSHI NISHIJIMA; MACY: JASON LAVERIS/FILMMAGIC.COM; *GREASE: LIVE*: TOMMY GARCIA/FOX

HALFTIME SHOW BY THE NUMBERS

12 MINUTES Estimated time to prep and remove stage **15 MINUTES** Estimated length of show **3** Number of rehearsal days **118.5 MILLION** Viewers for Katy Perry's 2015 show



Coldplay's Chris Martin

Secrets of Coldplay's Super Bowl Halftime Show

From "theatrical tricks" to rumored guests (**Beyoncé! Bruno!**), insiders tease all the details about the most watched televised spectacle in America. **By Jessica Goodman**

•••

Coldplay are set to headline the 2016 Super Bowl halftime show—one of the biggest TV events of the year—in Santa Clara, Calif., on Feb. 7, and as the 2,500-person team behind the production prepares the set, costumes, design, and lighting, there's one concept that director Hamish Hamilton keeps coming back to. "I think the buzzword will be *involvement*," says Hamilton, who also helmed halftime shows for Katy Perry, Beyoncé, Madonna, and the Who. "They are a band that's big on inclusion." Supervising producer Rob Paine agrees: "All 70,000 people who will be there will hopefully be participating in the show."

Details about the show's execution—and rumored guests like Beyoncé (a guest singer on Coldplay's new album *A Head Full of Dreams*) and Bruno Mars—are top secret. (Reps declined comment about either star's involvement.) But Hamilton promises Coldplay will celebrate the event's 50th anniversary in a big way. "The legacy of 50 Super Bowl halftimes will certainly be featured," he says. "It may not be a literal thing, but you're definitely going to get the sense of 50. [And] there are always guests. I don't see why this show would be different."

What *is* different: The halftime show will be broadcast in daylight hours, which presents lighting challenges. "Under the cover of darkness, you can use all kinds of theatrical tricks with the lighting—video and lasers," Paine says. "In daylight, you have to figure out how to hide things."

Coldplay begin rehearsals in earnest on Feb. 3, with only three days allotted for refining the production on the field, according to Paine. Needless to say, the pressure is on. As an industry source notes: "Doing the Super Bowl halftime show is one of the most intense and stressful performances an artist will ever do. The whole world is watching."



▲ Beyoncé

MARTIN: CHRISTOPHER POLK/GETTY IMAGES; BEYONCE: AL PEREIRA/WIREIMAGE

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Dying to buy something you spotted on TV or in a movie? Email **stylehunter@ew.com** and visit EW.com to see what we've found.

Scoring the Looks You Loved

By Nina Terrero







CAROL

Where can I get the stylish plaid robe Cate Blanchett wore in the movie *Carol*? —TINA

In a rare moment when her character isn't walking on retro-inspired spike heels, Blanchett wears a plush wrapper custom-made for her by veteran costume designer Sandy Powell. "It was designed by me, the fabric chosen by me, and made by a costume maker in New York," she shares. The good news? Sassy sleepwear line Sleepy Jones offers a similar-looking style.

PLAID ROBE	
sleepyjones.com	$225



SISTERS

I love the French-bulldog shirt that Amy Poehler wears in *Sisters*. Can you tell me where to find it? —HEATHER

In the kooky comedy, Poehler sports a Comptoir des Cotonniers top that highlights her character's insane affection for pups. Although the tee that costume designer Susan Lyall bought is no longer available, "the theme is common in many of their casual pieces," she says. The French brand features its mascot "Léon" on shirts for each season, so you're sure to find one—like this—that's equally adorable.

T-SHIRT	
To order the T-shirt, call 212-274-0830	$78



THE AFFAIR

Maura Tierney donned some super-chic specs during her Golden Globes win. How can I track them down? —LISA

Tierney had a major style moment when she wowed in a pair of thick-rimmed glasses while accepting an award for her portrayal of Helen Solloway on Showtime's *The Affair*. "She's such a confident, intelligent woman, and I don't think she sees wearing glasses as any kind of no-no," the show's costume designer, Caroline Duncan, says of the actress. "She sees them as a great accessory and a piece of armor." Luckily for us, Tierney's funky Céline "Baby Marta" frames—which she has also worn on the show—are available online.

GLASSES	
otticanet.com	$232



CAROL: WILSON WEBB; TIERNEY: PAUL DRINKWATER/NBCUNIVERSAL VIA GETTY IMAGES; SISTERS: K.C. BAILEY



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GRAMMY INSIDER



Who Will Win?

EW predicts who will take home Grammy gold on music's biggest night. Plus: Four industry insiders anonymously share how they'll really be casting their votes this year.

ILLUSTRATION BY **RYAN INZANA**

EW's Predictions

Will it be a Swift sweep or could Kendrick take the top prize? Only the Academy's accountants know for sure, but we've already placed our bets. **By Leah Greenblatt**

ALBUM OF THE YEAR

- ○ **Sound & Color** *Alabama Shakes*
- ○ **To Pimp a Butterfly** *Kendrick Lamar*
- ● **1989** *Taylor Swift*
- ○ **Traveller** *Chris Stapleton*
- ○ **Beauty Behind the Madness** *The Weeknd*

WHO WILL WIN *Taylor won this category six years ago for* Fearless; 1989 *is arguably bigger and better in every way.*
WHO SHOULD WIN *Kendrick's* Butterfly *is a triumph of both style and substance.*

BEST NEW ARTIST

- ○ **Courtney Barnett**
- ○ **James Bay**
- ○ **Sam Hunt**
- ○ **Tori Kelly**
- ● **Meghan Trainor**

WHO WILL WIN *Meghan's got the hits, plus industry respect as a songwriter...*
WHO SHOULD WIN *...But wouldn't it be great to watch brilliantly understated Aussie rocker Barnett take it home?*

RECORD OF THE YEAR

- ○ **"Really Love"** *D'Angelo and the Vanguard*
- ● **"Uptown Funk!"** *Mark Ronson feat. Bruno Mars*
- ○ **"Thinking Out Loud"** *Ed Sheeran*
- ○ **"Blank Space"** *Taylor Swift*
- ○ **"Can't Feel My Face"** *The Weeknd*

WHO WILL WIN *"Uptown Funk!" gon' most likely give it to ya.*
WHO SHOULD WIN *The Weeknd earned this one and still could take it.*

SONG OF THE YEAR

- ○ **"See You Again"** *Wiz Khalifa feat. Charlie Puth*
- ○ **"Alright"** *Kendrick Lamar*
- ○ **"Girl Crush"** *Little Big Town*
- ○ **"Blank Space"** *Taylor Swift*
- ● **"Thinking Out Loud"** *Ed Sheeran*

WHO WILL WIN *Sheeran has yet to win, and even your mom loves it.*
WHO SHOULD WIN *LBT's gorgeously unadorned "Crush" is exactly what a songwriting award is meant for.*

BEST RAP ALBUM

- ○ **2014 Forest Hills Drive** *J. Cole*
- ○ **If You're Reading This It's Too Late** *Drake*
- ○ **Compton** *Dr. Dre*
- ● **To Pimp a Butterfly** *Kendrick Lamar*
- ○ **The Pinkprint** *Nicki Minaj*

WHO WILL WIN *If Kendrick is denied Album of the Year, this will undoubtedly be his consolation prize.*
WHO SHOULD WIN *Kendrick. Period.*

BEST ALTERNATIVE MUSIC ALBUM

- ○ **Sound & Color** *Alabama Shakes*
- ○ **Vulnicura** *Björk*
- ○ **The Waterfall** *My Morning Jacket*
- ● **Currents** *Tame Impala*
- ○ **Star Wars** *Wilco*

WHO WILL WIN *All the kids are into Tame Impala, and their retro sound makes sense to older voters, too.*
WHO SHOULD WIN *There would be no bad winners, but the Shakes' sophomore experiment is a standout.*

BEST ROCK ALBUM

- ○ **Chaos and the Calm** *James Bay*
- ○ **Kintsugi** *Death Cab for Cutie*
- ○ **Mister Asylum** *Highly Suspect*
- ● **Drones** *Muse*
- ○ **.5: The Gray Chapter** *Slipknot*

WHO WILL WIN *Muse are the stadium titans here, even if* Drones *was weak.*
WHO SHOULD WIN *Brooklyn upstarts Highly Suspect: dumb name, yes, but a fun, meaty rawk record.*

BEST COUNTRY ALBUM

- ○ **Montevallo** *Sam Hunt*
- ○ **Pain Killer** *Little Big Town*
- ○ **The Blade** *Ashley Monroe*
- ○ **Pageant Material** *Kacey Musgraves*
- ● **Traveller** *Chris Stapleton*

WHO WILL WIN *Longtime Nashville songwriter Stapleton emerged from the sidelines with a killer debut.*
WHO SHOULD WIN *It's Stapleton's.*

BEST POP VOCAL ALBUM

- ○ **Piece by Piece** *Kelly Clarkson*
- ○ **How Big, How Blue, How Beautiful** *Florence + the Machine*
- ○ **Uptown Special** *Mark Ronson*
- ● **1989** *Taylor Swift*
- ○ **Before This World** *James Taylor*

WHO WILL WIN *Swift is clearly the hot-pantsed Goliath.*
WHO SHOULD WIN 1989 *earns it—though Florence, oddly, has never won.*

BEST DANCE/ ELECTRONIC ALBUM

- ○ **Our Love** *Caribou*
- ○ **Born in the Echoes** *The Chemical Brothers*
- ○ **Caracal** *Disclosure*
- ○ **In Colour** *Jamie XX*
- ● **Skrillex and Diplo Present Jack Ü** *Skrillex and Diplo*

WHO WILL WIN *Consider it jacked by EDM royals Skrillex and Diplo.*
WHO SHOULD WIN *Jamie XX; his* Colour *is a kaleidoscopic dream.*



(From left) Mark Ronson, Florence + the Machine's Florence Welch, Kendrick Lamar, Chris Stapleton, Skrillex, Diplo, and Alabama Shakes' Brittany Howard

RONSON: DAVID M. BENETT/GETTY IMAGES; WELCH: CHRISTIE GOODWIN/GETTY IMAGES; LAMAR: SCOTT DUDELSON/GETTY IMAGES; STAPLETON: GARY MILLER/GETTY IMAGES; SKRILLEX, DIPLO: CHELSEA LAUREN/WIREIMAGE (2); HOWARD: TIM MOSENFELDER/GETTY IMAGES

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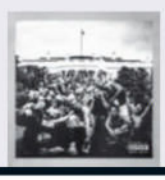
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2016 GRAMMY INSIDER

Secret Ballot

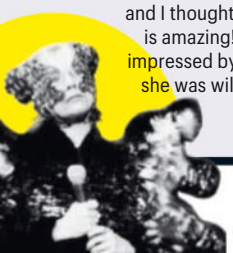
How do Grammy voters choose the winners? Four industry powerhouses go undercover to share their unfiltered, expert opinions on this year's nominees.



	ALBUM OF THE YEAR	RECORD OF THE YEAR	SONG OF THE YEAR	BEST NEW ARTIST
THE SONGWRITER *A Grammy nominee who's written some of the decade's biggest radio and dance-floor hits*	Common thought is Taylor Swift has it. R&B voters would split between Kendrick and the Weeknd. And the older white rock vote would split Alabama Shakes and Chris Stapleton. I wouldn't be surprised if it went to Alabama, like Beck beating Beyoncé in 2015. But my pick is **Taylor Swift**.	"Can't Feel My Face" had more pop culture impact—it meant something. But I have a feeling it'll go to **"Uptown Funk!"** That was such a great record. Sonically, it's so well done.	That'll go to **Taylor** for "Blank Space." But [Ed Sheeran's] "Thinking Out Loud" is a dark horse for me. It's a classically written song, and it'll appeal to the whole scope of voters. It's just so good.	Sam Hunt is really cool: He's the Drake of country music. I want **Tori Kelly** to win based on her pure vocal talent. Meghan Trainor has that too, but I'm not sure people see her as a new artist. And anytime Tori's done TV, she just brings the house down. The voters will see that. She has an incredible gift.
THE ARTIST *An R&B singer who's had multiple Grammy nominations*	**Kendrick Lamar** should win. And I think he will. His album was so musical, and he did a good job of combining rap and hip-hop elements with punk and soul.	I think **"Uptown Funk!"** is going to take it because that song was so huge and everybody loved it. It was just a really good time. 	I'll pick **Ed Sheeran**. That's such a beautiful song—you can really hear his lyrics and voice.	I love Tori Kelly's voice. I've been a fan for a long time. But I think **Meghan Trainor** did really well coming out. She had great songs. I think she deserves it.
THE PRODUCER *A Nashville whiz who's helmed some of the best recent country records*	I have to go for **Chris Stapleton** because I can't even believe it's in that category. That album was done from such a pure place—it was just about making good art.	**D'Angelo**'s always been an innovator. His record sounds like he's from outer space, and I'm behind that. He's the guy who's continued where Prince left off.	**"Girl Crush."** Lori McKenna is one of my favorite writers. She's a badass. And for everything the song stands for, it's got my vote. 	**Courtney Barnett**. I loved the time of Sleeper, Blur, the Charlatans, and the Verve, and she is an extension of mid-'90s indie British rock. And she's a renegade, the real deal. The album is raw and pure and right.
THE ARTIST *A multiple nominee who had one of 2015's most critically beloved albums*	**Kendrick**. I'm a huge Kamasi Washington fan, and I really love the tracks he did for Kendrick. They're badass. 	**D'Angelo**. That record is a masterpiece: It's got all my favorite players on it, and D'Angelo is doing something refreshing while still staying true to himself. It's just a really evolved record. I love it, and I'm still listening to it.	I probably have to go with **Kendrick**. Again, Kamasi Washington. 	**Courtney Barnett**. I was in Australia when I first heard her. She was on the radio. I was like, "Whoa, this is cool!" I think it's just something different out there. 



(From left) Sam Hunt, Taylor Swift, Muse's Matthew Bellamy, D'Angelo, Tori Kelly, Ed Sheeran, Meghan Trainor, and the Weeknd

BEST ALTERNATIVE MUSIC ALBUM	BEST POP VOCAL ALBUM	BEST ROCK ALBUM	BEST RAP ALBUM	BEST COUNTRY ALBUM
Alabama Shakes, hands down. They got the Album of the Year nomination, too, so it's going to be tough for them to lose. 	Ronson isn't really a vocalist, so I'd say **Taylor**. I'd like to think Grammy voters think she deserves a few this year. It was a great pop album. And she's been consistently good.	I would never vote in that category—you don't have to vote in all of them, and I try to be honest by voting in the ones I know. But I'd pick **Muse**. They're such a big band.	Tough one. They're all great albums. But I think **Kendrick**. He's a critics' favorite, and that album pushed the boundaries of hip-hop.	I love Sam Hunt—he's super fresh—but I think it's going to **Chris Stapleton**. He's an amazing vocalist and musician.
I'll pick **Alabama Shakes**, though I haven't heard the album—but I've heard *of* them.	**Taylor Swift** had some big hits, and she kind of owns the pop space. 	I may have heard of **James Bay** before, but I'm not sure—I'll have to go listen. 	I think **Kendrick** will win. For me, it's between J. Cole and Kendrick, but I just love Kendrick. He's a pro.	**Sam Hunt**. He's the only person I've heard—does he play the guitar? I can't really comment on country because I don't listen to those things.
Alabama Shakes have done a lot of good for music. They've defied what is popular and continue to do so. They've put themselves in this really beautiful place to make whatever they want.	**Mark Ronson**. I can't get away from it. It reminds me of being a kid and watching *Purple Rain*, seeing Morris Day and the Time performing. I'm down with Morris Day and the Time, so I'm down for this.	I don't know that I have an album I rooted for out of these, so I'd probably go for **Muse**. But it seems like the Alternative category is where the rock is. Like, shouldn't Tame Impala be in this category? I'm confused.	I gotta go for Dr. Dre because it's Dr. Dre. He is the Elvis of traditional hip-hop. His stuff is so simple and beautiful. But I think **Kendrick** is definitely going to win.	**Chris Stapleton**. For all the reasons as before. 
Björk. That record took a couple listens for me to even pay attention to it, but I had a really long drive and I got to sit with it and I thought, "Wow, this is amazing!" I was so impressed by the depths she was willing to go. 	**Mark Ronson**, because the production on it is really interesting. He's doing that '80s throwback thing, and I missed it. 	I guess I'd go with **James Bay**. He's a nice dude. 	Man, I would like to get a write-in vote because I think **Ghostface Killah**'s album is the best.	I want another write-in for **Jason Isbell**. I think Jason is saying things that are very insightful, and they come out very poetically. Country music is missing things that are actually personal, not just things that sound personal.

HUNT: KEVIN WINTER/ACM2015/GETTY IMAGES FOR DCP; SWIFT: KEVIN MAZUR/WIREIMAGE.COM; BELLAMY: GABRIEL OLSEN/GETTY IMAGES; D'ANGELO: PETER VAN BREUKELEN/GETTY IMAGES; KELLY: JEFF KRAVITZ/FILMMAGIC.COM; SHEERAN: GLENN HUNT/GETTY IMAGES; TRAINOR: NBCU PHOTO BANK VIA GETTY IMAGES; THE WEEKND, BJORK, CHANCE: THE FANDAM/FILMMAGIC.COM (2); BRITTANY HOWARD: CHELSEA LAUREN/GETTY IMAGES; BRUNO MARS: KEVIN MAZUR/GETTY IMAGES; LITTLE BIG TOWN: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; BAY: KEVIN WINTER/GETTY IMAGES; LAMAR: SAMIR HUSSEIN/WIREIMAGE.COM

Reporting by Dana Rose Falcone, Kevin O'Donnell, and Madison Vain

Cam: Country's *Untamed* New Star

How the 31-year-old academic ditched the books to become a Nashville critical darling—and first-time Grammy nominee. **By Madison Vain**

A COUNTRY GIRL IN CALI

Growing up in the Bay Area, Cam caught the music bug early as a member of the choir in elementary school. But it wasn't until she enrolled in college and got to know a songwriter that she actually considered writing music. "The first person who showed me that I could be a maker of music was one of my best friends," says Camaron Ochs, who's earned rave reviews for her Top 40 debut album, *Untamed*, and earned her first Grammy nomination for Best Country Solo Performance. "It's like, you can't see yourself doing something until you see somebody else doing it. Other people were encouraging me singing, but this was the first time that I could see myself writing songs and playing guitar."

SCHOOL OF ROCK

Cam crafts music that's filled with affecting confessionals about past lovers and the enduring power of friendship. But she's got a bookish background. In fact, Cam was enrolled in graduate school to study psychology and also worked part-time in a research lab studying emotions. She agonized over whether to pursue science or music—until her professor urged her to follow her dreams. "I was torn between what I should do—psychology or music," Cam recalls. "And she said, 'What would you regret having missed out on more?' That was a very clear way of putting it to me. I would have fully regretted not trying music."

L.A. WOMAN

While Nashville may be the mecca of the country-music industry, Cam headed south to Los Angeles to break into the biz. There, she hooked up with songwriting partner Tyler Johnson, and the two honed Cam's sharp-witted, pop-friendly sound. Cam also wrote a track, "Maybe You're Right," that was featured on Miley Cyrus' 2013 smash, *Bangerz*. "We both shaped each other a lot," she says of Johnson. "Not only trying to figure out how to be great musicians, but how to be smart about it, because it was going to be our career."

GOING FOR GRAMMY GOLD

As a first-time Grammy nominee and rising country star—"It still hasn't sunk in!" she says—Cam is happy to share her wisdom with the next wave of aspiring female artists. "If you're prepared to be fully poor and not give in, then you can do it," she says. "If you work long enough and hard enough, and you don't spend time on the people who think you need to look or act a certain way—that's something I struggled with. It's all about the music—it just needs to be good enough that everything else doesn't matter."



PAVE THE WAY!
Pop culture's stars on the people who inspire them

NINELLE EFRONOVA



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LAW & DIS



Sarah Paulson as Marcia Clark, Cuba Gooding Jr. as O.J. Simpson, and John Travolta as Robert Shapiro photographed on Oct. 8, 2015, on the Los Angeles set

GICALLY BIZARRE CASE OF ***an alleged celebrity murderer.*** BY TIM STACK *@EWTimStack* PHOTOGRAPHS BY ART STREIBER

SORDER



NON-SPOILER ALERT: THE GLOVES STILL DON'T FIT. IT'S A SEPTEMBER afternoon on the Los Angeles set of FX's new miniseries *The People v. O.J. Simpson: American Crime Story*, and star John Travolta is shooting the courtroom scene where defense lawyer Robert Shapiro realizes the bloody gloves, supposedly worn by O.J. when he allegedly stabbed his ex-wife Nicole Brown Simpson and her friend Ronald Goldman to death, are too small for the football player's hands. As anyone alive in 1995 knows, the gloves' size became a pivotal event in the trial, leading to Johnnie Cochran's famous line "If it doesn't fit, you must acquit!" Travolta excitedly runs back over to Simpson's Dream Team of defense lawyers, including Cochran (Courtney B. Vance) and F. Lee Bailey (Nathan Lane), and summons their attention by clapping his hands. "Anyone interested in





(From left) Gooding; Courtney B. Vance as Johnnie Cochran and Sterling K. Brown as Christopher Darden; David Schwimmer as Robert Kardashian

anything other than conspiracy theories?" he asks the group. "Some real demonstrable evidence? A little actual lawyering? Those gloves are too small."

From the televised white Bronco car chase to Kato Kaelin's highlights, no detail from the most infamous crime in modern history has been spared in the making of *American Crime Story*, set to debut Feb. 2. Based on the book *The Run of His Life* by Jeffrey Toobin and adapted by screenwriters Larry Karaszewski and Scott Alexander (*The People vs. Larry Flynt*), *ACS* is an epic 10-hour event that aims to take viewers behind the scenes of the 1994–95 case, as well as into the lives of its most famous players—including assistant district attorneys Marcia Clark (Sarah Paulson) and Christopher Darden (Sterling K. Brown), defense lawyer Robert Kardashian (David Schwimmer), and of course Simpson (Cuba Gooding Jr.). A bizarre mixture of tragedy, celebrity, and sleaze, the case both enraptured and polarized the world as it played out in real time in the media for 16 months until Simpson was eventually acquitted.

"When we say we're doing O.J. Simpson, the first thing you hear from everybody is where they were [when it happened]," says executive producer Brad Simpson (*World War Z*). "It's a unifying event. There are few events in culture that are like it, where for people of a certain age you remember where you were." It's also a case rife with relevant and provocative themes well suited for a miniseries. "Doing it over 10 hours allows us to explore all the interesting topics that make the case what it is: the LAPD and race, women in the workplace, the birth of media culture, and 24-hour television," says Karaszewski. Adds Gooding: "When you see these 10 episodes, you will come to the realization of 'Yeah, I understand now why it was a not-guilty verdict'—it's because of the insanity of what went down."

The people behind *ACS* hope that wherever you fall on the verdict (or the players), the series will give you another perspective into history. "Whether you think O.J. did it or not was never what fundamentally interested us," says executive producer Nina Jacobson (the *Hunger Games* franchise). "What interested us was to understand how that verdict was reached and what it meant to the people involved." Adds executive producer Ryan Murphy, "It really shows you how we got to the place we are now in our culture. It changed the world in a very big way."

SARAH PAULSON SMELLS JUST LIKE MARCIA Clark. Literally. To get into character as the famed prosecutor, the actress decided she wanted to wear the exact same perfume Clark wore in the mid-'90s. So she paid a little visit to eBay, and now a glass bottle of Lancôme's Magie Noire sits on a ledge in her trailer, within arm's reach if she needs some inspiration. "I did a lot of research about it," says the *American Horror Story* actress, wearing the last of her three Clark wigs during a break on the Fox lot. "Apparently it's been reformulated many times, and I wanted the formulation in the '90s. Who knows if that eBay person was lying? I try to wear just a little bit of it because it doesn't smell lovely. But I actually find the smell kind of moving."

> ***To me, it's like a big Greek tragedy, and everybody had their roles to play.***
>
> —COURTNEY B. VANCE

The actress' dedication to portraying Clark is in line with one of the major goals of the series: to show a different—and in some instances more human—side to these larger-than-life participants. After being riveted by Toobin's book, producing partners Jacobson and Simpson pitched it to FX and brought on Karaszewski and Alexander to adapt. Like their scripts for *Ed Wood* and *Flynt*, *ACS* has a surprising tone that shifts between light and dark. Meanwhile, Murphy had been seeking a challenge after directing HBO's *The Normal Heart* and was slipped the scripts by his agent; he immediately wanted in. *ACS* was originally set up at Fox but got stuck in development, so network co-head Dana Walden suggested Murphy take the project to FX. It helped that Murphy and the network were looking for a sister series for *American Horror Story*. (Similarly to *AHS*, *ACS* will reboot each year with a new crime-based plot—next season will be set around Hurricane Katrina.) "What I loved about those scripts was how much I didn't know," says Murphy. "That was the hook for me. There was something prescient about them." The series is particularly resonant when it comes to the portrayal of race relations and the police. "When we were in preproduction and working on it, the Ferguson stuff was going down and the Black Lives Matter movement had begun," says Murphy. "We were shooting stuff that had already been written months before, and we were like, 'Wow, the more things change, the more things stay the

(PREVIOUS SPREAD, P. 30, P. 32) COSTUME DESIGN: HALA BAHMET; HAIR: CHRIS CLARK; MAKEUP: ZOE HAY; MAKEUP: HEATHER PLOTT; SET DESIGN: BEN KAUFHER; (THIS PAGE) RAY MICKSHAW/FX (2)





Travolta and Paulson

same.' It was heartbreaking. I think all of us felt an obligation to get that stuff right."

While he typically takes on the showrunner role of his projects (*Glee*, *AHS*), this time Murphy acted as a mentor for TV newcomers Jacobson and Simpson, and focused more on directing and casting, curating a perfect A-list look-alike cast for the sprawling ensemble, including Selma Blair as Kris Jenner and Connie Britton as Faye Resnick. The actor who needed the most convincing to sign on? John Travolta, who hadn't appeared on a series since *Welcome Back, Kotter* ended in 1979, and was hesitant to return to the small screen. "I was trying to do the unexpected," says Murphy of chasing Travolta. "I gave up points to get him. I just wanted him. I think it was a smart decision.... He adds some great sizzle to it." Still, it took three months for Travolta to agree to play Shapiro. "I thought, Well, I'll probably only do TV once, and if you're only going to do it once, why not do it at this fantastic level?" says Travolta. "The thing that sold me finally was not the sensationalism of the piece but that it was going to be an echo of how it changed society."

THE PRODUCERS AND WRITERS WERE INTENT that everything shown on screen be rooted in reality (every script was vetted by Fox lawyers). "We did tons of research," says Alexander. "I think we're very proud of how close we stayed to the truth while creating drama out of recent history." The stranger-than-fiction lunacy of it all (Judge Lance Ito receives a fan letter from Arsenio Hall) did sometimes even shock the producers. Says Murphy, "You just can't believe what happened. Some of it is so absurd, even I was like, 'We have to check this again. I can't believe this happened.'" Viewers will not only see re-creations of the famous trial moments but also get a peek inside the personal lives of the main characters, including Kardashian's relationship with his now very famous children (younger versions of Kourtney, Kim, Khloé, and Rob all make appearances) and, in particular, Clark's struggles with being unwittingly thrust into the spotlight. "She had two young children," says Paulson. "She was going through a terrible divorce. She was on the cover of tabloids. There was a human being behind the person you were watching. She became a cartoon or a caricature. You think about a silly haircut. We're talking about a person with a beating heart and two young boys to take care of."

Despite all this dedication to the truth, Murphy and the producers discouraged the actors from meeting their real-life counterparts until at least halfway through shooting so their objectivity wouldn't be clouded. Eventually a few of the cast members reached out. Paulson had dinner with Marcia Clark. Says the actress, "It felt like I was meeting Meryl Streep or something—somebody I truly admired." Schwimmer had a lengthy phone call with Kris Jenner, ex-wife of the late Robert Kardashian. "She was so warm and generous with her time," says Schwimmer. "We spoke for a few hours in real detail because I wanted to know who he was as a husband and a father. He was a real family man, and he had a lot of strong values and ethics. There's a lot about him that I actually can identify with and relate to—especially the loyalty."

Not everyone felt the urge to stroll down memory lane, though. Brown says that he reached out twice to Darden to no avail. "I sent him a big text saying who I was, what I was doing, would love to get together if at all possible, and he didn't respond. I'm not mad at him. After pseudo–walking in his shoes for a few months now, I can imagine that this is not anything he would be eager to relive."

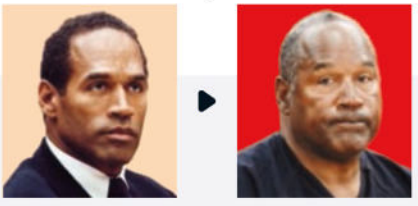
While most legal dramas thrive on twists, the difference with *ACS* is that Simpson's verdict is a foregone conclusion. But Gooding hopes the series will make viewers see that this case isn't as black-and-white as they may have believed. "There are weeks when I go home and I think, 'Wow, man, I guess he did it,'" he says. "And there are other days when I go, 'If that's true, he's innocent.' So I go back and forth. If we get the audience to forget about the end result and get caught up in the moment, then that's why we're here."

RAY MICKSHAW/FX (2)

WHERE ARE THEY NOW?

A LOOK AT SOME OF THE ***main players*** OF THE TRIAL—AND WHAT THEY'VE BEEN DOING SINCE. **BY TARA FOWLER**

O.J. SIMPSON



Acquitted in the murders of Nicole Brown Simpson and Ron Goldman, Simpson was arrested again in 2007 after leading a group of men into a room at the Las Vegas Palace Station Hotel & Casino to steal, at gunpoint, sports memorabilia he claimed was his. He was convicted on a number of charges, including criminal conspiracy, kidnapping, and robbery. Simpson, now 68, was sentenced to up to 33 years in prison and is serving his time at Lovelock Correctional Center in Nevada.

LANCE ITO



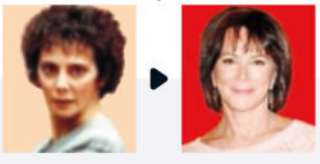
Judge Ito, 65, presided over the Simpson trial and was later roundly criticized for his decision to allow TV cameras in the courtroom. He retired from the bench last year, and enjoys a quiet life with his wife, Peggy, to whom he's been married for more than 30 years.

CHRISTOPHER DARDEN



Darden, 59, served as a prosecutor alongside Clark. He was devastated over Simpson's acquittal and left the District Attorney's Office in 1995 and taught criminal law. He's now a defense attorney in private practice and has written several crime novels.

MARCIA CLARK



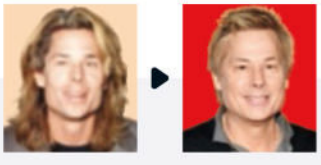
Though she rose to fame as the head prosecutor, Clark was so drained by the experience that she left the DA's office afterward and started writing books. "I'm launching a new crime-fiction series with my novel *Blood Defense* this May," the 62-year-old tells EW.

ROBERT SHAPIRO



The lead counsel on Simpson's team, Shapiro still works as a lawyer at age 73, though his primary focus is on civil litigation. He also established the Brent Shapiro Foundation for Alcohol and Drug Awareness, in honor of a son who died from addiction.

KATO KAELIN



Kaelin, who was staying in Simpson's guesthouse the night of the murders and was a witness for the state, has a clothing line called Slacker Wear. "People have been calling me 'slacker' since the trial. I took [that] and turned it into something great," the 56-year-old says.

MARK FUHRMAN



Former detective Fuhrman, 63, famously discovered the bloody glove on O.J.'s estate, but after lying about his use of a racial slur, he pleaded no contest to perjury, barring him from ever serving as a police officer again. Now he's a crime-scene expert for Fox News.

What about the family members?



FRED GOLDMAN

Now 75, the father of victim Ron Goldman filed a civil suit for wrongful death against Simpson, along with the family of Nicole Brown Simpson. A jury found O.J. liable for their deaths, awarding the families $33.5 million.



DENISE BROWN

The sister of Nicole Brown Simpson testified about the alleged abuse Nicole suffered at the hands of Simpson. After the trial, Brown, 58, created a foundation in her sibling's name that raises awareness of domestic abuse.

SIMPSON: MIKE NELSON/AFP/GETTY IMAGES; ETHAN MILLER/GETTY IMAGES; ITO: MIKE NELSON/AFP/GETTY IMAGES; MICHAEL SCHWARTZ/WIREIMAGE.COM; DARDEN (LEFT): VINCE BUCCI/AP IMAGES; CLARK: VINCE BUCCI/AFP/GETTY IMAGES; BECK STARR/FILMMAGIC.COM; SHAPIRO: LEE CELANO/WIREIMAGE.COM; JEFFREY MAYER/WIREIMAGE.COM; KAELIN: SGRANITZ/WIREIMAGE.COM; MICHAEL TULLBERG/GETTY IMAGES; FUHRMAN (LEFT): BROWN: POOL/AFP/GETTY IMAGES (2); GOLDMAN: REED SAXON/AFP/GETTY IMAGES

THE DETAILS MAKE THE STORY



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ENTERTAINMENT WEEKLY

The OSCARS

2016 VIEWER'S GUIDE

NO ONE WAS SURE WHO WOULD BE NOMINATED—AND NOT EVERYONE WAS THRILLED—BUT WHEN CHRIS ROCK HOSTS the 88th annual Academy Awards on Feb. 28, a whopping 57 films will be represented. So to help you prep for the least predictable Oscar race in recent memory, we've got your inside scoop on who's been nominated and why, plus a look back at a few of our favorite surprise wins.

Inside the Guide

- **BEST PICTURE** P. *36*
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Best PICTURE



Charlize Theron

The Nominees

- THE BIG SHORT
- BRIDGE OF SPIES
- BROOKLYN
- MAD MAX: FURY ROAD
- THE MARTIAN
- THE REVENANT
- ROOM
- SPOTLIGHT



(ENTIRE PACKAGE) OSCAR STATUETTE, PRIZE FIGHTER LOGO: OSCAR® STATUETTE © AMPAS ®. (THIS PAGE) JASIN BOLAND

MAD MAX: FURY ROAD

DIRECTED BY
GEORGE MILLER

STARRING
Tom Hardy, Charlize Theron, Nicholas Hoult, Hugh Keays-Byrne

Sprung from the mind of George Miller, *Mad Max: Fury Road* represents the culmination of the director's singular vision and his decades-long career. His motivation was both simple and radical: create an end-to-end chase that propels the audience straight into the action—without exposition or explanation—and then expect them to catch up. Populated by a primitive society with its own rituals and language, the film becomes an allegory for the downfall of totalitarian male-dominated societies, anchored by a dominant female character unmatched since Ripley in *Alien*.

No other film in the race had a longer gestation. Delayed by 9/11, studio shifts, and global warming, *Fury Road* didn't get off the ground until it moved production from Australia and began filming in Namibia in 2012. "Given that it was such a tough film to make, I'm quite comfortable in saying it's way better than it had a right to be," Miller says. He eschewed CG for practical effects whenever possible, upping the budget and the risk. "It didn't feel like everybody was going to set every day," he says. "It felt like we were going into the wasteland: real vehicles with real assailants after you." And now, real acclaim. —NICOLE SPERLING

BEST PICTURE

SPOTLIGHT

DIRECTED BY
TOM McCARTHY

STARRING
Michael Keaton, Mark Ruffalo, Rachel McAdams

Spotlight, the story of the team of *Boston Globe* journalists who uncovered the breadth of the pedophilia scandal within the Catholic Church, is a small miracle of a film. It entertains while it informs, turning the intricate, and often mundane, practice of investigative journalism into riveting cinema. Much of the credit goes to director Tom McCarthy (*The Visitor*), who, along with coscreenwriter Josh Singer, researched the paper's Spotlight Team, and their work, to create a world that felt authentic. "Neither Josh nor I are journalists," McCarthy says. "And in any industry, there's a certain culture, certain politics, the inside-baseball chatter of it all. We wanted to get that right." They did. From the worn office furniture and cramped desks to the tedium of shoe-leather reporting and the emotional burden of knowing something you can't quite yet prove, the film pulses with an energy and an authenticity that almost approaches documentary. Few films have gotten the culture and context of newspaper journalism this right. "It's a really, really hard thing to pull off, and Tom did it," says Michael Keaton, who plays Spotlight Team leader Walter "Robby" Robinson. "That to me is the greatest accomplishment of the movie." —NICOLE SPERLING, *with additional reporting by Devan Coggan*

BY THE NUMBERS

18

NUMBER OF JOURNALISM-FOCUSED MOVIES NOMINATED FOR BEST PICTURE



Michael Keaton and Rachel McAdams





SPOTLIGHT: KERRY HAYES; *THE MARTIAN*: AIDAN MONAGHAN; *THE REVENANT*: KIMBERLEY FRENCH



Matt Damon

THE MARTIAN

DIRECTED BY
RIDLEY SCOTT

STARRING
Matt Damon, Jessica Chastain, Chiwetel Ejiofor, Kate Mara

It really shouldn't be so entertaining: Mark Watney (Matt Damon) is an astronaut left behind by his crewmates after a storm on Mars. He finds himself alone on the Red Planet without enough food to survive until another ship might reach him. Yet in the able hands of director Ridley Scott and screenwriter Drew Goddard, *The Martian*—much like the Andy Weir book it's adapted from—is thrilling, funny, moving, and, yes, fun. "It's very optimistic," says Damon. "Ridley and I agreed we didn't want to lose this sense of terror, the idea of being millions of miles away from anybody else, and Mark has a number of problems he has to solve." It's Watney's problem solving—including using human waste as fertilizer to grow potatoes—that has entranced audiences, to say nothing of the heartwarming idea of countries working together (well) to bring him home. "If he panics, he'd be dead," Scott says. "The optimism is fun. Great fun, actually." Agreed. —SARA VILKOMERSON



Leonardo DiCaprio

THE REVENANT

DIRECTED BY
ALEJANDRO G. IÑÁRRITU

STARRING
Leonardo DiCaprio, Tom Hardy

Coming off his Best Picture win for *Birdman*, director Alejandro G. Iñárritu was on a quest to turn a simple, primarily nonverbal story about a man's journey of survival and redemption into an immersive and visceral cinematic experience. "It was a mecca, a voyage, a biblical tale he wanted to experience," says star Leonardo DiCaprio, who plays the film's protagonist, Hugh Glass. "When a director of that caliber asks you to go on a journey like this, you jump."

The end result is notable for its shocking—and often shockingly beautiful—imagery of seemingly uninhabited wilderness and for its raw, primal performances from Oscar nominees DiCaprio and Tom Hardy, which throb with urgency. Central to that urgency is a bear attack that has begun to take on an almost mythic status among cineasts, in part because Iñárritu and his team have declined to discuss how they did it. The bear, for the record, is completely digital, but you'd never know it. "You feel like you're watching something you shouldn't be watching," DiCaprio says. "The way they integrated the breath of the animal, the sweat, the blood, the tense moments of silence where she's sniffing around wondering what to do next, you are really on the edge of your seat." —NICOLE SPERLING



Jacob Tremblay

ROOM

DIRECTED BY
LENNY ABRAHAMSON

STARRING
Brie Larson, Jacob Tremblay

Fellow Best Picture nominees *The Revenant* and *The Martian* focus on characters abandoned in vast, unrepentant environments. *Room*, meanwhile, happens in no less cruel and isolating a place—namely, the tiny shed in an Ohio backyard that serves as a prison for a kidnapping victim (Brie Larson) and her born-in-captivity son (Jacob Tremblay). Novelist Emma Donoghue, nominated for her screenplay, was inspired in part by the grotesque case in Austria of a man who trapped and impregnated his daughter for decades in a bunker. Yet despite the subject matter, both the book and director Lenny Abrahamson's film focus on the shards of life-affirming light within the hopeless dark. "I approached the book with trepidation," Abrahamson says. "But because the story is told through the little boy, and because he's so protected by his mother, what you get is this wondrous voice as opposed to grim horror. And as a director and as a father, I wanted to tell a universal story about parenting and childhood which has a deeply uplifting meaning." —JOE MCGOVERN

BRIDGE OF SPIES

DIRECTED BY
STEVEN SPIELBERG

STARRING
Tom Hanks, Mark Rylance

The true story of an American attorney (Tom Hanks) brokering a deal to trade a captured Soviet spy (Mark Rylance) for a downed U.S. spy-plane pilot came with high personal stakes for Steven Spielberg. As a kid growing up in the early 1960s, he was certain the Cold War would bring about the end of the world through nuclear annihilation. "It was in my bones to tell this story," he says. "There's so much about it that has to do with personal integrity, and how do you live with yourself, and what's the best way to live with yourself." He reckons that the kind of quiet heroism found in this true-life story may be one reason the world didn't end in a fireball. "We're still here," he says.

Integrity is a tricky commodity in a story packed with spies, diplomats, and politicians. "They're all performing," Spielberg says. "It's very, very hard to know what people really believe, because everybody has an agenda. Everybody has something they don't want to tell us. And that's part of the entire genre of the spy movie. You don't know who is telling the truth or what their intentions are, and you're not supposed to know that. You're just supposed to be along for the ride." —ANTHONY BREZNICAN



Mark Rylance and Tom Hanks

ROOM: GEORGE KRAYCHYK; *BRIDGE OF SPIES*: JAAP BUITENDIJK

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BEST PICTURE

THE BIG SHORT

DIRECTED BY
ADAM McKAY

STARRING
Christian Bale, Steve Carell, Ryan Gosling, Brad Pitt

Author Michael Lewis is three-for-three. Adaptations of his books—*Moneyball*, *The Blind Side*, and now *The Big Short*—have all scored Best Picture nominations. For this unflinching look at the avarice that led to the 2008 financial collapse, director/co-writer Adam McKay focused on the misfit savants who predicted the meltdown. "That's what drew me to it, this idea that we picked the wrong heroes," he says. "The people we need to be listening to are the ones who don't make eye contact, the ones with bad haircuts." The film premiered just as presidential campaigns heated up. "The financial system is still unstable," he says. "So long as we keep electing Congress and presidents that take money from banks, you're going to see a Washington, D.C., that's bought and paid for." —JEFF LABRECQUE



Ryan Gosling

Saoirse Ronan, Domhnall Gleeson, Eileen O'Higgins, and Peter Campion



BROOKLYN

DIRECTED BY
JOHN CROWLEY

STARRING
Saoirse Ronan, Emory Cohen, Domhnall Gleeson

The tale of Irish immigrant Eilis Lacey in 1950s New York City isn't an unfamiliar one, but spun by novelist Colm Tóibín in 2009, its lyrical tone struck a chord with more than a million readers worldwide. So when screenwriter Nick Hornby and director John Crowley decided to bring the story to the screen, they knew they'd need to guard against melodrama. It is, after all, the story of a homesick woman (Saoirse Ronan) struggling between a life with an exciting boy in her adopted home and returning to Ireland to settle into a slightly better version of the life she's always known. For Crowley, the antidote was to lock into the characters' quietest moments. "They were the essence of the film for me," he says. "It's very satisfying in the editing room to distill the script down to where a look, a glance, a moment resonates." And who better to let his camera linger on than Ronan, who commands the screen with a quiet, dignified grace? "There were a few early shooting days where I would leave a few shots a bit longer on Saoirse's face," he says. "You look back at it and think, *God, that's so great*." —C. MOLLY SMITH

Contenders The Revenant, Spotlight, *and* Mad Max: Fury Road *are in a dead heat for front-runner status*

2016 PRIZE FIGHTER

HOW THE RACE LOOKS RIGHT NOW

BEST PICTURE

- The Revenant
- Spotlight
- Mad Max: Fury Road
- The Big Short
- The Martian
- Room
- Bridge of Spies
- Brooklyn

BROOKLYN: KERRY BROWN; *THE BIG SHORT*: JAAP BUITENDIJK

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OSCARS 2016

Best Actress



The Nominees

- **CATE BLANCHETT**
  Carol
- **BRIE LARSON**
  Room
- **JENNIFER LAWRENCE**
  Joy
- **CHARLOTTE RAMPLING**
  45 Years
- **SAOIRSE RONAN**
  Brooklyn



The Rising Star

BRIE LARSON

STARRING IN
ROOM

AGE
26

OSCAR PAST
0 NOMS
0 WINS

ROLE CALL
An abducted woman named Joy who creates a world inside a tiny shed for her son (Jacob Tremblay), but faces difficulty adjusting to her normal life after being freed

Breaking out has two meanings for Brie Larson. It's what her character in *Room* does after being held in a shed for seven years—and it's what has happened to her career in the wake of the movie's release. At just 26, Larson has been acting for two-thirds of her life, but it was her 2013 lead as a foster-home supervisor in the indie *Short Term 12* that grabbed the attention of *Room* director Lenny Abrahamson, who cast her as his film's strong but traumatized kidnapping survivor. "There's a tremendous dignity about Brie," he says, "but she's also very candid. In her performance you can also see the teenager that her character was when she was taken, which is so crucial in the second half of the film." For Larson, the parallels between her character's journey and her own have now been thrown into high relief. "The story has so much to do with this beautiful allegory with growing up, of being young and living in a small space and seeing things in black and white," she says. "It takes courage, when the moment happens, to step outside this small space into a world that's bigger and more complex. That's exactly what's happening in my own life." —JOE MCGOVERN, *with additional reporting by Nina Terrero*

BEST ACTRESS



BY THE NUMBERS

0

NUMBER OF IRISH CITIZENS WHO HAVE WON THE OSCAR FOR BEST ACTRESS

The Romantic
SAOIRSE RONAN

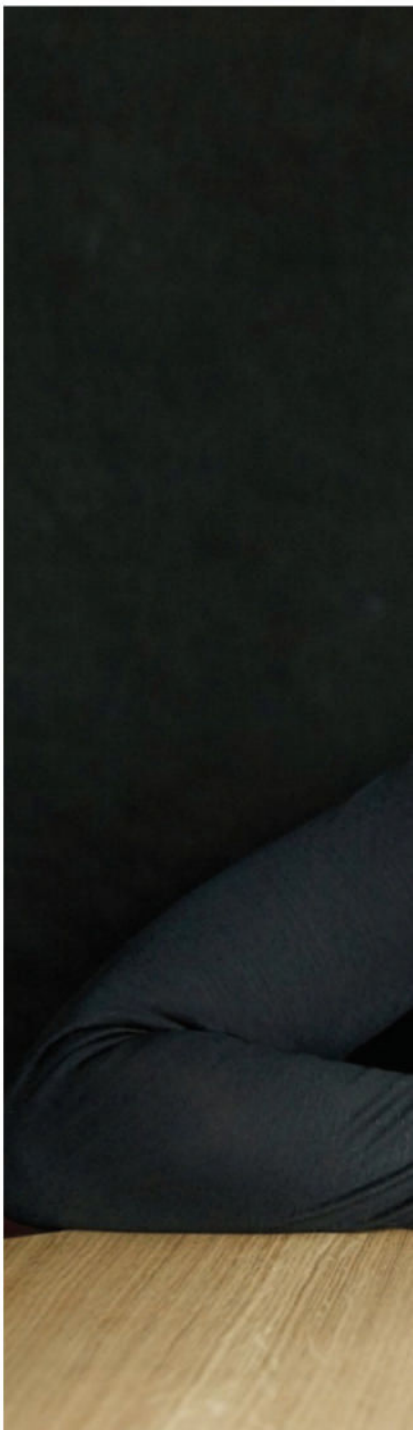
STARRING IN
BROOKLYN

OSCAR PAST
1 NOM 0 WINS

AGE
21

ROLE CALL
Eilis Lacey, an Irish immigrant navigating her new life—and love—in 1950s New York

For most of *Brooklyn,* Saoirse Ronan captures her character's heartache over leaving her homeland for America with the subtlest of glances and quietest of movements. Her performance—charming, delicate, and nuanced—rises from her deep connection to the character. "This story is very much part of my history," says Ronan, whose parents moved to New York in the '80s before returning to their native Ireland to raise their family. "It was all so close to who I was." The actress, who earned her first Oscar nomination at 13 for *Atonement*, says this familiarity posed some unique problems—and anxieties. "It was the first time I had felt actual fear going into a project," she says. "I couldn't hide behind some other world that I was becoming a part of or disappear into a completely different character than who I am." —NINA TERRERO



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The Pillar

CATE BLANCHETT

STARRING IN
CAROL

AGE
46

OSCAR PAST
6 NOMS
2 WINS

ROLE CALL
Carol Aird, an upper-class woman in the early 1950s who embarks on a love affair with an inexperienced shopgirl named Therese (Rooney Mara)

It was her minor role in 1999's *The Talented Mr. Ripley*, based on Patricia Highsmith's novel, that inspired Blanchett to pick up an earlier, lesser-known paperback by the author, *The Price of Salt*. That 1952 book—which was so ahead of its time that Highsmith penned it under a pseudonym (and later retitled it *Carol*)—would provide the actress, 16 years after she first read it, with one of the defining roles of her career. "In the novel Carol was so enigmatic and remote and unknowable, as most objects of desire are," Blanchett says. "The film has a much more delicate, beautifully balanced perspective between Carol and Therese, but the interesting challenge for me was to still make Carol all of those elusive things while also depicting the quiet, private hell that she's living in." Director Todd Haynes praises her commitment to embodying characters so deeply that she almost becomes mistaken for them. "Watching her as Carol, you might think that the character is strongly relevant to her," he says. "But in reality she's nothing like Carol. Cate doesn't have any of that mercurial fog or those neuroses. She does seem to know, though, about playing the object of desire." —JOE MCGOVERN




OSCARS
2016

First-time nominee Brie Larson leads the pack, and Room's Best Picture nod adds fuel to her fire



HOW THE RACE LOOKS RIGHT NOW

BEST ACTRESS

- **Brie Larson** | *Room*
- **Cate Blanchett** | *Carol*
- **Saoirse Ronan** | *Brooklyn*
- **Jennifer Lawrence** | *Joy*
- **Charlotte Rampling** | *45 Years*

The Boss

JENNIFER LAWRENCE

STARRING IN JOY

AGE 25

OSCAR PAST 3 NOMS 1 WIN

ROLE CALL *A single mother who hurdles the obstacles to become a matriarch and entrepreneur*

For her third outing with David O. Russell—following 2012's *Silver Linings Playbook* and 2013's *American Hustle*—Jennifer Lawrence knew to expect the unexpected when it came to working with her renegade director. "I didn't even bother reading the script," she admits. "I never remember to read lines anyway—I always forget that's part of my job—because things would change the night before and then again the next day." She laughs. "It would *kill* David to make a movie the normal way."

Based loosely on real-life entrepreneur Joy Mangano—creator of, among other inventions, the best-selling Miracle Mop—*Joy* can credit the lion's share of its pulse and energy to Lawrence, who appears in just about every scene and, over the course of 123 minutes, hits every conceivable emotional beat. "It's about the business, it's about the heart, it's about the family, and it's about the woman—and *not* about a mop," she says. "Thank God, because I'm not a good mopper." —SARA VILKOMERSON

BY THE NUMBERS

80

AGE OF THE OLDEST BEST ACTRESS WINNER (JESSICA TANDY, *DRIVING MISS DAISY*)



The Classic

CHARLOTTE RAMPLING

STARRING IN 45 YEARS

AGE 69

OSCAR PAST 0 NOMS 0 WINS

ROLE CALL *Kate, a retired teacher who unlocks game-changing secrets about her husband (Tom Courtenay) on the eve of the couple's 45th wedding anniversary*

Andrew Haigh's marriage drama *45 Years* is a movie of unspoken words, its air heavy with cold pockets of stillness, and that's just the way Charlotte Rampling likes it. "When I read the script," she recalls, "I was like, 'Well, here we go. This suits me.'" Indeed it did. Just weeks shy of her 70th birthday, the British star of *The Night Porter*, *The Verdict*, and *Swimming Pool* has her first Oscar nomination—and it's a sweeter treat considering that she earned it on her own terms. Her performance as Kate is a majestic showcase of her mercifully un-Botoxed face and the power of her melancholy smile. "The recognition is very touching to me because it's for what I've always wanted to do," she says. "I always wanted to get down and down and down into myself. I wanted that to be my journey through the acting world." —JOE MCGOVERN

RAMPLING: PAOLO REVERSI/ART + COMMERCE



Zac Posen, Fashion Designer

Awards season is crazy for designers. Thankfully, AT&T turns my car into a Wi-Fi hotspot, so I can stream my red carpet dresses on awards night from the comfort of the passenger seat. Because, apparently, awards season traffic is also crazy.

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The Nominees

- **BRYAN CRANSTON**
  Trumbo
- **MATT DAMON**
  The Martian
- **LEONARDO DiCAPRIO**
  The Revenant
- **MICHAEL FASSBENDER**
  Steve Jobs
- **EDDIE REDMAYNE**
  The Danish Girl



Best Actor





OSCARS 2016

The Survivor

LEONARDO DiCAPRIO

STARRING IN
THE REVENANT

AGE
41

OSCAR PAST
5 NOMS
0 WINS

ROLE CALL
Hugh Glass, a 19th-century frontiersman who is left for dead, only to make his way across the plains in a quest for revenge

Between stuffing himself inside a horse carcass, chowing down on bison liver, and immersing himself in freezing water, no one suffered more for his craft this year than Leonardo DiCaprio. But his primary motivation to play fur trapper Hugh Glass didn't stem from a penchant for masochism, he says. He was most interested by the challenge of portraying a character who barely speaks. "I've played a lot of vocal characters in the past, so this was something I really wanted to investigate: how to convey Glass' complex emotions with very little dialogue."

DiCaprio succeeded thanks to a close collaboration with director Alejandro G. Iñárritu, whose commitment to shooting the entire film in natural light required his star to practice each scene in excruciating detail so he could nail it quickly when the cameras rolled. And because DiCaprio is on screen alone for most of the film, his wardrobe—in particular, a bear hide—became a narrative talisman, of sorts. "It was always about the bear fur," he says. "What happened to the fur through the movie—when I put it on, when I lost it—always represented Hugh Glass' arc." —NICOLE SPERLING

BEST ACTOR

The Transformer

EDDIE REDMAYNE

STARRING IN
THE DANISH GIRL

AGE
34

OSCAR PAST
1 NOM
1 WIN

ROLE CALL
Danish painter Lili Elbe, one of the world's first known recipients of gender-confirmation surgery

For a decade, he's been the epitome of a hardworking actor. (You might have first seen him in 2006 as the son of fellow Best Actor nominee Matt Damon in *The Good Shepherd*.) But in the past 18 months, Eddie Redmayne has cemented himself as the cinematic heir to Daniel Day-Lewis. His Oscar-winning performance as Stephen Hawking in 2014's *The Theory of Everything* was not simply the pantomiming of a disability for awards bait. Redmayne located the twinkling charisma and effortless charm within the astrophysicist's wrecked body. Now, as Lili Elbe, a transgender woman struggling to understand her identity without destroying her marriage, Redmayne again defines his character not with cosmetics, but through her very female heart. "With Eddie, everything flowed from inside to out," says director Tom Hooper, who also worked with the actor in *Elizabeth I* and *Les Misérables*. "The primary concern for him was always Lili's emotional journey, much more than the physical, and that's the incredible work you can see in his performance." His costar Alicia Vikander agrees. "He's such a thoughtful person," she says. "So I never questioned that the film would work with him playing the part." —JOE MCGOVERN





(PREVIOUS SPREAD) JOHN RUSSO/20TH CENTURY FOX; (THIS SPREAD) REDMAYNE: JOHN BALSOM/TRUNK ARCHIVE; CRANSTON: AUSTIN HARGRAVE/AUGUST

BY THE NUMBERS

24

NUMBER OF BEST ACTORS WHO WON FOR PLAYING REAL PEOPLE



The Ringleader

BRYAN CRANSTON

STARRING IN
TRUMBO

OSCAR PAST
0 NOMS 0 WINS

AGE
59

ROLE CALL
Hollywood screenwriter Dalton Trumbo, who twice won Oscars while blacklisted for his alleged Communist Party ties

Dalton Trumbo more or less came prepackaged for the biopic treatment. The *Roman Holiday* writer was both a vocal opponent of the House Un-American Activities Committee—a group of congressmen whose witch hunts plagued Hollywood in the late '40s—and a bird lover who frequently wrote screenplays in his bathtub. Yet Bryan Cranston's portrayal of Trumbo in the film directed by Jay Roach could only have come from the performer who wowed TV viewers for five seasons on *Breaking Bad* and made them laugh years before on *Malcolm in the Middle*. "There comes a time, hopefully—that's what every actor wants—when that character sucks into you, and you've ingested it," Cranston says. "You feel that when you read an excerpt from his books or talk to people who knew him; it's now filtered through your version of that character." The transformation is simultaneously all Trumbo and all Cranston, capturing the eccentricities of the Hollywood legend, sifted through the ineffable charisma of the man we once knew as Walter White. —KEVIN P. SULLIVAN



The Innovator

MICHAEL FASSBENDER

STARRING IN
STEVE JOBS

OSCAR PAST
1 NOM
0 WINS

AGE
38

ROLE CALL
The cofounder of Apple, whose tumultuous relationship with his daughter is woven through his professional life

Michael Fassbender may not look like the Apple cofounder, but that was never the point. For the Aaron Sorkin-scripted biopic—a life in three product launches—Fassbender needed to capture Steve Jobs' spirit and find the human soul behind the Mac daddy. Though he describes his process as "not really doing much" before he starts shooting, Fassbender read and reread and re-reread Sorkin's script to make sure that when it came time to perform the complex pages of fast-paced dialogue in front of director Danny Boyle's cameras, he wouldn't be the one holding production up. "I'd hate to go home having had a bad day because I didn't prepare properly," Fassbender says. "The script dictates a lot by its rhythm, in terms of the character's inner life and objective and psyche. By obeying the rhythm, it actually does a lot of work for you." Turns out the old joke is true: How do you get to the Academy Awards? Practice, practice, practice. —KEVIN P. SULLIVAN

BY THE NUMBERS

3

NUMBER OF MEN WHO HAVE WON BACK-TO-BACK ACTING OSCARS

Leonardo DiCaprio's fifth acting nomination should be the one that finally earns him the gold

2016 PRIZE FIGHTER

HOW THE RACE LOOKS RIGHT NOW

BEST ACTOR

- **Leonardo DiCaprio** | *The Revenant*
- **Matt Damon** | *The Martian*
- **Michael Fassbender** | *Steve Jobs*
- **Bryan Cranston** | *Trumbo*
- **Eddie Redmayne** | *The Danish Girl*

FASSBENDER: JOHN RUSSO/CORBIS OUTLINE; DAMON: SAM JONES/TRUNK ARCHIVE



OSCARS 2016

The Voyager

MATT DAMON

STARRING IN
THE MARTIAN

AGE
45

OSCAR PAST
3 NOMS
1 WIN

ROLE CALL
Mark Watney, an astronaut marooned on a planet with only his smarts to help him get home

In *The Martian*, the mission to rescue astronaut Mark Watney—who is mistakenly left on Mars because his crew believes him dead—becomes a globally watched event. It's a role that requires a hero who is not only appealing enough to almost single-handedly hold a movie audience's attention for two-plus hours but could conceivably seduce an entire planet. "The whole world wants to bring him home. Who is that guy? It's Matt Damon," says costar Jessica Chastain with a laugh. "He's so likable we *have* to root for him."

Veteran director Ridley Scott had been a fan of the actor for some time: "My favorite of Matt's performances is *The Talented Mr. Ripley*—that one was really special," Scott says. "But anything he does is something I'd like to see." Damon was a Scott fan, too, and the first-time collaborators found that their working styles meshed from the start. "Normally I like to wait to rehearse with other actors and see what happens," says Damon. This time he had few scenes with other actors, so "I prepped and showed up and was ready to go. On the first day we shot the first monologue where Mark realizes he's stranded on Mars. It's a two-page speech and we did it in one take. Ridley came blasting onto set and goes, '*Jesus*, you and me could do two movies at once!'" Maybe next time? —SARA VILKOMERSON

Best DIRECTOR



Leonardo DiCaprio and Alejandro G. Iñárritu

The Nominees

- **LENNY ABRAHAMSON**
  Room
- **ALEJANDRO G. IÑÁRRITU**
  The Revenant
- **TOM McCARTHY**
  Spotlight
- **ADAM McKAY**
  The Big Short
- **GEORGE MILLER**
  Mad Max: Fury Road



OSCARS 2016

The Renegade

ALEJANDRO G. IÑÁRRITU

DIRECTOR OF	AGE	OSCAR PAST
THE REVENANT	52	5 NOMS 3 WINS

He isn't interested in repeating himself, yet every film he's made informs his next. With *The Revenant*, Alejandro G. Iñárritu took a daring approach—shooting few takes, making minimal cuts, relying on natural light—that wouldn't have happened had he not made his Oscar-winning *Birdman* first. "I wanted to try to solve things in real time," he says. "It allows people to really submerge themselves into the character's experience, especially if you are shooting from the right point of view. I learned that from *Birdman*."

He also learned to test his actors' endurance and upped the ante with *The Revenant*, putting his stars through hours of rehearsal, often in freezing conditions, to capture long takes when the lighting was just right. It was worth it, according to them. "The second I met him, he had such a specific vision for how he wanted the film to look and feel," says Leonardo DiCaprio. Not that his vision was always easy to communicate. "He's unlike any director I've ever worked with," says Tom Hardy. "He sees things how he sees them, so giving him back what he wants is an interesting experience. But I love him so much, I want to know what he wants so I can do it for him." —NICOLE SPERLING

Jacob Tremblay, Lenny Abrahamson, and Brie Larson



The Architect

LENNY ABRAHAMSON

DIRECTOR OF
ROOM

AGE
49

OSCAR PAST
0 NOMS **0** WINS

The odds were never in Lenny Abrahamson's favor. Five years ago he was the director of just two features, neither of which had made waves outside of his native Ireland, but he wrote a detailed 10-page letter to fellow countrywoman Emma Donoghue, who had written the beloved novel *Room* about a mother and her son imprisoned in a shed. To make a totally uncompromised film version of her book, Abrahamson pleaded, he should be the director.

Donoghue stalled, but when the director began production on his indie film *Frank*—featuring boldfaced actor Michael Fassbender as a rock star in a papier-mâché mask—she said yes. "The most satisfying thing for me is that we started from zero and made exactly the film we wanted and achieved all this," Abrahamson says. That's particularly true given that he was considered a dark horse for a nomination. "I was absolutely flummoxed and flabbergasted when I heard my name," he says. "It's wonderful that not everything in life is so predictable." —JOE MCGOVERN

The Absurdist

ADAM McKAY

DIRECTOR OF
THE BIG SHORT

AGE
47

OSCAR PAST
0 NOMS **0** WINS

The more you learn about the culture of greed and the willful ignorance that precipitated the 2008 mortgage meltdown, the more you realize that *The Big Short* needed *Anchorman* director Adam McKay. Who better to see the farce within the fiasco? "This movie is about a group of people who saw something that our entire culture did not see," says McKay, who was also nominated for co-writing the script. "What were we paying attention to? This pop culture noise that's always around us." Hence a film that stops the plot to have Margot Robbie, in a bubble bath, explain subprime lending. "We knew it was breaking some primary rules of filming," he says. "But you let the story tell you what you have to do. It just felt like that had to be the way." Like his characters, McKay was the oddball who saw the big picture. —JEFF LABRECQUE

Ryan Gosling and Adam McKay



First-time directing nominee George Miller has a narrow lead over last year's winner, Alejandro G. Iñárritu

2016 PRIZE FIGHTER

HOW THE RACE LOOKS RIGHT NOW

BEST DIRECTOR

- **George Miller** | *Mad Max: Fury Road*
- **Alejandro G. Iñárritu** | *The Revenant*
- **Adam McKay** | *The Big Short*
- **Lenny Abrahamson** | *Room*
- **Tom McCarthy** | *Spotlight*

(PREVIOUS SPREAD) KIMBERLEY FRENCH; (THIS PAGE) *ROOM*: CAITLIN CRONENBERG; *THE BIG SHORT*: JAAP BUITENDIJK

The Master

GEORGE MILLER

DIRECTOR OF **MAD MAX: FURY ROAD**

AGE **70**

OSCAR PAST **4 NOMS 1 WIN**

Nothing is accidental. Not the chrome spray in Nux's mouth, nor the wire skull that adorns Furiosa's steering wheel. When George Miller decided to return to the franchise that launched his career, with *Mad Max: Fury Road*, he left no detail to chance. "You talk to him about any of the tribes involved, or the vehicles, and they are all characters to him, and they all mean something," says titular star Tom Hardy. "He doesn't bang on about any of it, but it is a meditation on all of his imagery and iconography and symbolism." And it has earned him his first Oscar nod for directing.

Miller prefers to run his sets like a partnership with his cast and crew. "It all felt very collaborative," says costar Charlize Theron. "It's not 'Oh, I've got to listen to her, and I guess I've got to light that scene to make her happy.' It was very authentic and organic." And the film provided Miller the opportunity to match his decades of experience with today's technology, reinvigorating the action genre he helped reinvent more than three decades ago. "I've always been fascinated by any work that has an optimum medium on which to experience it," says Miller. "*Fury Road* has to be seen in a cinema; the experience would be diminished at home. In many ways, it's got to be there, with the congregation of people in the dark." —NICOLE SPERLING

BY THE NUMBERS

63

PERCENTAGE OF DIRECTORS WHO WON AN OSCAR THE FIRST TIME THEY WERE NOMINATED IN THAT CATEGORY



Tom Hardy and George Miller

MAD MAX: FURY ROAD: JASIN BOLAND; SPOTLIGHT: KERRY HAYES

Tom McCarthy



The Truth Teller

TOM McCARTHY

DIRECTOR OF **SPOTLIGHT**

AGE **49**

OSCAR PAST **1 NOM 0 WINS**

Digging through old news clippings and legal documents may not sound gripping, but when director-screenwriter Tom McCarthy and his coscribe, Josh Singer, decided to tackle *The Boston Globe*'s investigation into sex abuse in the Catholic Church, they knew the key was to emulate the journalists themselves and stick to the facts. "There was a lot of drama inherent in the story, and we just had to capture it as honestly as possible," McCarthy says. "Hopefully, we did that." And, like all journalists, they were aided by their sources. "The *Globe* reporters were incredibly helpful and generous with their time, not only through countless interviews and conversations over two and a half years, but by reading multiple drafts of the screenplay and really breaking it down bit by bit," he says. The result is a film that succeeds as both a riveting procedural and a call to arms for keeping local papers alive. "We wanted to make sure we captured the heart and courage of the survivors and the journalists," McCarthy says. "To get a favorable response from them is as important to me as anything." —DEVAN COGGAN

Best SUPPORTING ACTRESS





The Nominees

- **JENNIFER JASON LEIGH**
  The Hateful Eight
- **ROONEY MARA**
  Carol
- **RACHEL McADAMS**
  Spotlight
- **ALICIA VIKANDER**
  The Danish Girl
- **KATE WINSLET**
  Steve Jobs



OSCARS 2016

The Empath

ALICIA VIKANDER

STARRING IN THE DANISH GIRL

AGE 27

OSCAR PAST
0 NOMS
0 WINS

ROLE CALL
Gerda Wegener, the Danish painter and supportive wife of the first known recipient of gender confirmation surgery, Lili Elbe (Eddie Redmayne)

On April 29, 2014, Sweden native Alicia Vikander was best known as the star of the 2012 Danish art-house hit *A Royal Affair*, an Oscar nominee for Best Foreign Language Film. She had already wrapped shooting on *Testament of Youth* and *Ex Machina*, and her career was undoubtedly on the rise—but on that afternoon, as she was riding a train in the London Underground, her instant reaction to reading a newspaper item about the movie version of David Ebershoff's novel *The Danish Girl* was "Wow, that's gonna turn out to be great." The article said that Tom Hooper was going to direct Eddie Redmayne in the lead role. "And I'm not kidding," Vikander says with a bemused laugh, "two days after that my agent called and said they were casting for Gerda."

Researching the part afforded Vikander an education in both trans rights and love. "I read a book called *My Husband's a Woman Now* by Leslie Hilburn Fabian and she was generous enough to talk on the phone with me," the actress says. "And it was a revelation to see that, with anyone who you're close to, it is very much the two people who go through this change together. That's something I really listened to and was very moved by. I'm glad it's such a part of our film." —JOE MCGOVERN



The Motherboard

KATE WINSLET

STARRING IN	AGE	ROLE CALL	OSCAR PAST
STEVE JOBS	**40**	*Joanna Hoffman, Apple's head of marketing and moral compass to company cofounder Steve Jobs (Michael Fassbender)*	**6** NOMS **1** WIN

An actor can take on a role for any number of reasons: wanting to work with a director she admires, or to elevate a script she loves. Or maybe the film is shooting in Hawaii. But Kate Winslet accepted the part of Joanna Hoffman largely because it scared her. "If you know how to play a role, then where's the challenge and where's the fun?" Winslet says. "I read the script, and I thought, 'God, I actually have no idea where to begin with this.'" Not only would she be performing Aaron Sorkin's tech-heavy, rapid-fire dialogue, but she would be doing it in a polyglot accent that reflected Hoffman's Polish and Armenian upbringing. She needn't have worried, though. Winslet delivers a cool counterweight to the gravitational force of Michael Fassbender's fiery Steve Jobs. She balances his tunnel vision with her broad view, his drive with her strategy. And like their real-life counterparts, neither could have succeeded without the other. —KEVIN P. SULLIVAN, *with additional reporting by Darren Franich*

The Stoic

ROONEY MARA

STARRING IN	AGE	OSCAR PAST	ROLE CALL
CAROL	**30**	**1** NOM **0** WINS	*Therese Belivet, a forlorn 1950s department-store clerk who falls in love with an older woman (Cate Blanchett)*

Stillness can be just as intimidating as acting up a storm, something Rooney Mara admits was on her mind when she joined Todd Haynes' period drama *Carol*, replacing Mia Wasikowska in the role of a shopgirl with a complete lack of vocabulary for what she's experiencing—in her case, romantic attraction to a mysterious older woman. "I loved the script but was worried that there wasn't enough for me to do or that I wouldn't be bringing enough to it," Mara explains. Fortunately, being enamored with her costar helped. "I've looked up to Cate Blanchett since I saw *Elizabeth* when I was 13," Mara says. "And as soon as I had Cate on the other side as the person I was reacting to, a lot of things made more sense." —JOE MCGOVERN



(PREVIOUS PAGE) ALEX WELSH/*THE NEW YORK TIMES*/REDUX; (THIS PAGE) WINSLET: AUSTIN HARGRAVE/AUGUST; MARA: GEORDIE WOOD/*THE NEW YORK TIMES*/REDUX

In a tight race, Kate Winslet has a slight edge, but newcomer Alicia Vikander has momentum

2016 PRIZE FIGHTER

HOW THE RACE LOOKS RIGHT NOW

BEST SUPPORTING ACTRESS

- **Kate Winslet** | *Steve Jobs*
- **Alicia Vikander** | *The Danish Girl*
- **Rooney Mara** | *Carol*
- **Jennifer Jason Leigh** | *The Hateful Eight*
- **Rachel McAdams** | *Spotlight*



The Seeker

RACHEL McADAMS

STARRING IN SPOTLIGHT

OSCAR PAST 0 NOMS 0 WINS

AGE 37

ROLE CALL
Sacha Pfeiffer, a writer for The Boston Globe *whose investigation into the Catholic Church child-abuse scandal unearths her complicated relationship to her family religion*

Rachel McAdams plays a woman who is equal parts determined journalist and loyal granddaughter of a devout Catholic. Her portrayal of reporter Sacha Pfeiffer was so effective at adding emotional depth to a complex story of reporters striving to unearth a cover-up in the church, that director Tom McCarthy and his coscreenwriter Josh Singer just kept adding more lines and scenes for her while they were shooting. "She was so good at taking our last-minute rewrites and turning them into gold," Singer says. "I kept saying to her, 'The problem is that you give us no incentive to stop doing this because you're so good at it.' Everything we threw at her, she literally could learn stuff within minutes." Those moments turned out to be some of the most affecting in the film, says her costar Michael Keaton. "The scenes that always get me the most are the ones with Rachel, where she hasn't told her grandmother yet and she knows her grandmother is going to find out all this information from the church, knowing how much that is going to hurt," he says. "That's a huge thing, and those are the scenes that—without Rachel saying a word—move me the most." —NICOLE SPERLING, *with additional reporting by Devan Coggan*

BY THE NUMBERS

11

NUMBER OF BEST SUPPORTING ACTRESS WINNERS WHO PLAYED VILLAINS

The Rogue

JENNIFER JASON LEIGH

STARRING IN THE HATEFUL EIGHT

AGE 53

OSCAR PAST 0 NOMS 0 WINS

ROLE CALL
Daisy Domergue, the battered outlaw shackled to Kurt Russell's bounty hunter and trapped in a snowed-in cabin with seven suspicious men

Quentin Tarantino didn't write the role for her, but with Daisy Domergue, the conniving fugitive, Jennifer Jason Leigh sure makes it seem like he had. Feral, funny, and bloodthirsty, Daisy is a deadly hillbilly playfully jabbering with her captor one moment, then singing a ballad foreshadowing his doom the next. "It had been a long time since I had anything that made me really want to lose myself in a character, and [Daisy] demanded that of me," she says. "Acting is something I loved so much, but I had sort of forgotten about it." No one will forget Daisy's bloody visage in the film's final chapter, and Leigh has earned her stripes as a Tarantino player: "I would love nothing more than just to work with him forever and ever." —JEFF LABRECQUE



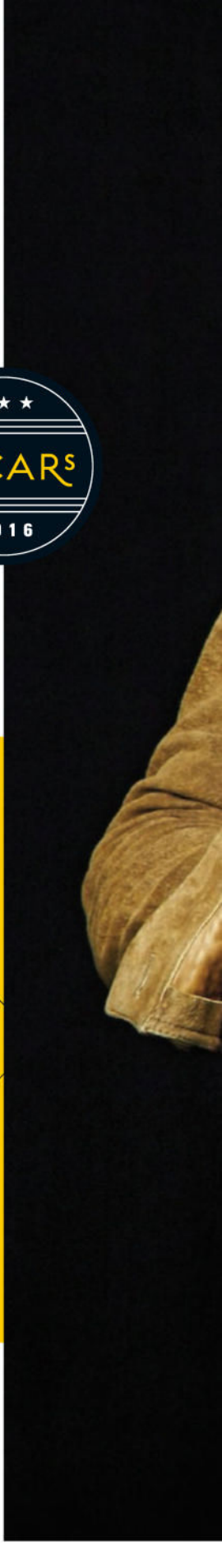
MCADAMS: ALLEN J. SCHABEN/*LOS ANGELES TIMES*/CONTOUR BY GETTY IMAGES; LEIGH: MAARTEN DE BOER/CONTOUR BY GETTY IMAGES

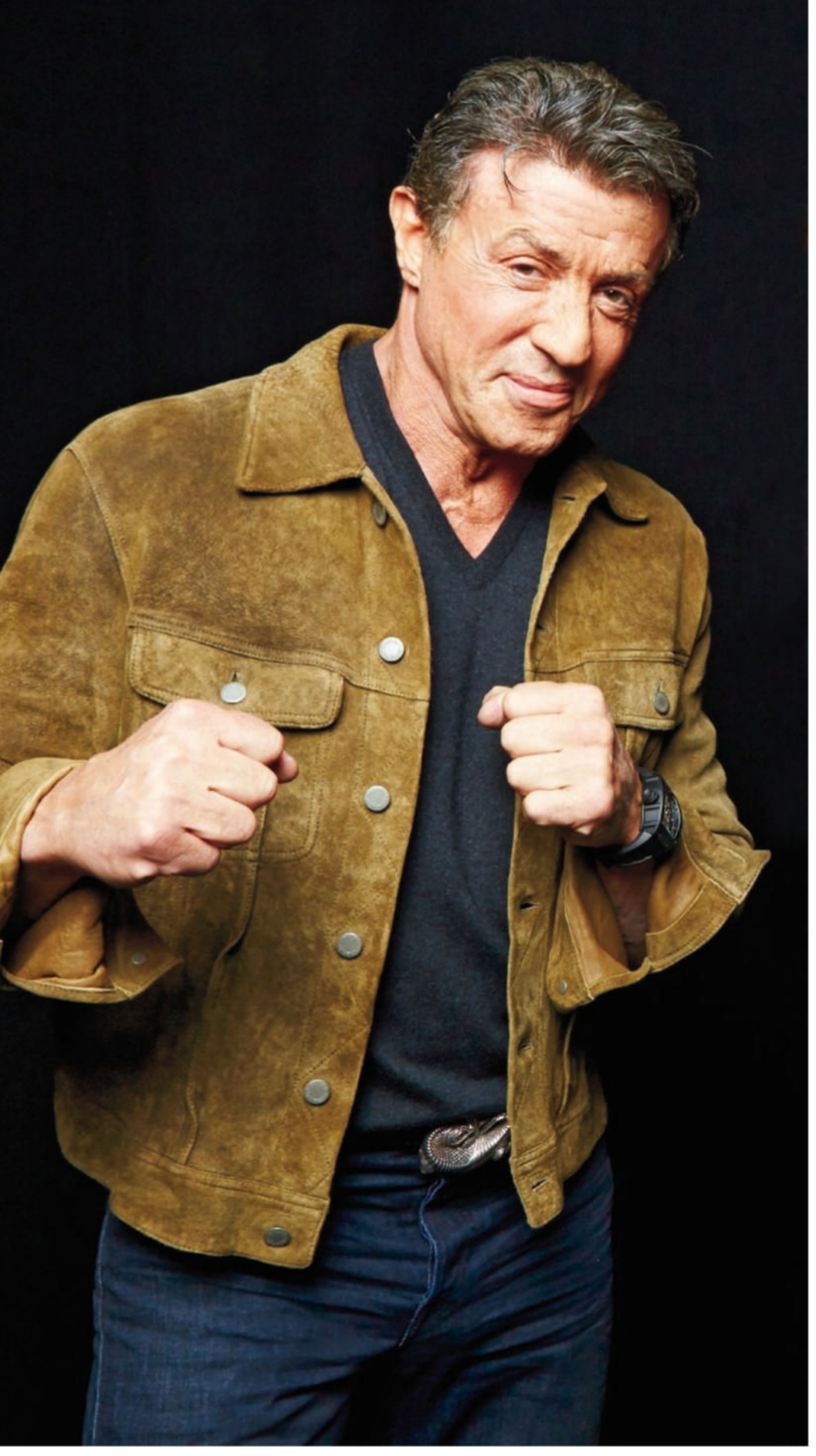
The Nominees

- **CHRISTIAN BALE**
  The Big Short
- **TOM HARDY**
  The Revenant
- **MARK RUFFALO**
  Spotlight
- **MARK RYLANCE**
  Bridge of Spies
- **SYLVESTER STALLONE**
  Creed

OSCARS 2016

Best SUPPORTING ACTOR





The Champ

SYLVESTER STALLONE

STARRING IN
CREED

AGE
69

OSCAR PAST
2 NOMS
0 WINS

ROLE CALL
Rocky Balboa, who gets a second wind when he mentors a young boxer (Michael B. Jordan), the son of his friend and rival Apollo Creed

We've seen Sylvester Stallone play Rocky Balboa in seven films, but something about his performance in *Creed* is different. Not only is he cast in a supporting role, but his Rocky has been wounded, both by blows in the ring and by the cruelty of time. His friends are gone. His wife, Adrian, has died. And he's been diagnosed with non-Hodgkin's lymphoma. The former heavyweight hero is now a defeated champion living among ghosts. It's shocking, heartbreaking to watch, and it's a version of the Italian Stallion that Stallone initially resisted. "He wasn't sure that audiences wanted to see Rocky that vulnerable," admits director Ryan Coogler. "And that was an uphill battle for him. It took some time for Sly to wrap his head around that, but once he did, he did it totally."

One of Stallone's most poignant and heartfelt scenes depicts the moment when Rocky is diagnosed by his doctor and decides to reject treatment. "The hospital shoot was tough," Coogler says. "We were pressed for time, and I remember on that day we had to move really fast. I only had one camera in that small hospital room. I did a push-in on Sly's face, and on the first take he nailed it. Something felt so special and so real about it."

—TIM STACK, *with additional reporting by Joe McGovern*

BEST SUPPORTING ACTOR

The Advocate

MARK RUFFALO

STARRING IN **SPOTLIGHT**

AGE **48**

OSCAR PAST
2 NOMS
0 WINS

ROLE CALL
Reporter Michael Rezendes who, with his Boston Globe *colleagues, exposed the cover-up of pedophile priests*

As dogged journalist Michael Rezendes, Mark Ruffalo brims with righteous, kinetic energy as he races around the streets of Boston, tireless in his quest to discover the truth. "He vibrates through the entire movie," says director Tom McCarthy. That physicality also represents the actor's personal commitment to getting the film made. "Mark really is the heart and soul of *Spotlight* in a lot of ways," says coscreenwriter Josh Singer. "He was the first guy to sign on board, he was the first one to say, 'This is an important movie. It's a story we need to tell.'" And for those who know the real-life Rezendes, the resounding consensus is that Ruffalo nailed both the man's physical nuances and his character traits without turning the performance into a caricature, Singer says: "He's really got him down in a way that is subtle and wonderful." —NICOLE SPERLING, *with additional reporting by Devan Coggan*



BY THE NUMBERS

7

NUMBER OF BEST SUPPORTING ACTORS WHO WON FOR A WESTERN



The Wildcat

TOM HARDY

STARRING IN **THE REVENANT**

OSCAR PAST
0 NOMS **0** WINS

AGE **38**

ROLE CALL
John Fitzgerald, the fur trapper and survivalist who abandons Hugh Glass (Leonardo DiCaprio) in the wilderness mid-expedition

The production of *The Revenant* has been described by everyone involved as a painful endurance test. For Tom Hardy it was an exercise he says he would have failed had he not spent six arduous months in the deserts of Namibia filming *Mad Max: Fury Road*. "If I hadn't done *Mad Max* and hadn't had a good taste of being powerless, and not knowing what was going on, and then seeing the results and going, 'Oh my God, I get it,' I couldn't have done this," he says.

As the amoral John Fitzgerald, Hardy makes a murderous decision in an effort to save himself after his fellow trapper, Hugh Glass (Leonardo DiCaprio), is mortally wounded by a bear. But Hardy doesn't like to label him a bad guy—or judge him outside the context of the era in which he lived. "I try and avoid making sweeping generalizations about a character," says the London native. "John makes the executive decision to not bring Glass back because he's a liability. [Glass'] son is screaming and drawing attention to the three of them, so he offs the son as well. It's not nice. It's not very palatable. But it was a brutal place back then." —NICOLE SPERLING

(PREVIOUS SPREAD) DAN HALLMAN/INVISION/AP; (THIS PAGE) RUFFALO: ANAIS & DAX/AUGUST; HARDY: MARTIN DE BOER/CONTOUR BY GETTY

The Enigma

MARK RYLANCE

STARRING IN
BRIDGE OF SPIES

AGE
56

OSCAR PAST
0 NOMS
0 WINS

ROLE CALL
Real-life Soviet spy Rudolf Abel, who was captured by the U.S. and offered in trade for a downed American pilot

"I think I reveal more of myself when I pretend to be someone else," says Mark Rylance, a three-time Tony winner who has spent most of his career on the stage. So embodying a stoic Soviet sleeper agent held in U.S. custody, in Steven Spielberg's Cold War espionage drama, wasn't much of a stretch for the actor, who says he immediately drew parallels to his own career—and, indeed, acting in general. "There is something alike in the objective of our two businesses," he says. "The twofold consciousness that actors and spies work with: pretending to be one thing while being fully aware you're another." —ANTHONY BREZNICAN





The Mentalist

CHRISTIAN BALE

STARRING IN
THE BIG SHORT

AGE
41

ROLE CALL
Dr. Michael Burry, the hedge-fund manager who saw the flaws of the housing market and made millions betting on its collapse

OSCAR PAST
2 NOMS
1 WIN

Director Adam McKay won Christian Bale over with a rather simple pitch: "It's not often that we get to see an introvert as a hero." Michael Burry was a brilliant numbers cruncher who recognized the looming financial crisis while Wall Street stuck its collective head in the sand. Socially awkward, with a whiff of Asperger's, Burry worked in solitude—an acting challenge that the übercommitted Bale couldn't resist. He wore Burry's clothes, emulated his breathing, and mimicked his office routines. "It turns out Burry would do push-ups, play heavy metal, and walk in different patterns," says McKay. "So that office really became his mind, and once we got that, it became incredibly exciting. Suddenly, you're really getting to just watch someone's mind work." Bale invites you inside while simultaneously maintaining a distance, a coolness that is essential to the character. Burry was always three steps ahead; so is Bale. —JEFF LABRECQUE

Sylvester Stallone was nominated in 1976 for the same role of Rocky Balboa, but didn't win

2016 PRIZE FIGHTER

HOW THE RACE LOOKS RIGHT NOW

BEST SUPPORTING ACTOR

- **Sylvester Stallone** | *Creed*
- **Mark Rylance** | *Bridge of Spies*
- **Mark Ruffalo** | *Spotlight*
- **Christian Bale** | *The Big Short*
- **Tom Hardy** | *The Revenant*

EW.COM

FOR EXCLUSIVE VIDEO INTERVIEWS WITH THIS YEAR'S NOMINEES, HEAD TO **EW.COM/PRIZEFIGHTERVIDEOS**

RYLANCE: AMY SUSSMAN/INVISION/AP; BALE: PEGGY SIROTA/TRUNK ARCHIVE



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OSCARS 2016 BALLOT

WHO WILL WIN? USE THIS GUIDE TO HELP MAKE YOUR PICKS FOR THE ACADEMY AWARDS ON SUNDAY, FEB. 28.

PICTURE

- The Big Short
- Bridge of Spies
- Brooklyn
- Mad Max: Fury Road
- The Martian
- The Revenant
- Room
- Spotlight

ACTOR

- Bryan Cranston *Trumbo*
- Matt Damon *The Martian*
- Leonardo DiCaprio *The Revenant*
- Michael Fassbender *Steve Jobs*
- Eddie Redmayne *The Danish Girl*

ACTRESS

- Cate Blanchett *Carol*
- Brie Larson *Room*
- Jennifer Lawrence *Joy*
- Charlotte Rampling *45 Years*
- Saoirse Ronan *Brooklyn*

SUPPORTING ACTOR

- Christian Bale *The Big Short*
- Tom Hardy *The Revenant*
- Mark Ruffalo *Spotlight*
- Mark Rylance *Bridge of Spies*
- Sylvester Stallone *Creed*

SUPPORTING ACTRESS

- Jennifer Jason Leigh *The Hateful Eight*
- Rooney Mara *Carol*
- Rachel McAdams *Spotlight*
- Alicia Vikander *The Danish Girl*
- Kate Winslet *Steve Jobs*

DIRECTOR

- Adam McKay *The Big Short*
- George Miller *Mad Max: Fury Road*
- Alejandro G. Iñárritu *The Revenant*
- Lenny Abrahamson *Room*
- Tom McCarthy *Spotlight*

ORIGINAL SCREENPLAY

- *Bridge of Spies* Matt Charman, Ethan Coen, and Joel Coen
- *Ex Machina* Alex Garland
- *Inside Out* screenplay by Pete Docter, Meg LeFauve, and Josh Cooley; original story by Pete Docter and Ronnie del Carmen
- *Spotlight* Josh Singer and Tom McCarthy
- *Straight Outta Compton* screenplay by Jonathan Herman and Andrea Berloff; story by S. Leigh Savidge, Alan Wenkus, and Andrea Berloff

ADAPTED SCREENPLAY

- *The Big Short* Charles Randolph and Adam McKay
- *Brooklyn* Nick Hornby
- *Carol* Phyllis Nagy
- *The Martian* Drew Goddard
- *Room* Emma Donoghue

FILM EDITING

- The Big Short
- Mad Max: Fury Road
- The Revenant
- Spotlight
- Star Wars: The Force Awakens

CINEMATOGRAPHY

- Carol
- The Hateful Eight
- Mad Max: Fury Road
- The Revenant
- Sicario

PRODUCTION DESIGN

- Bridge of Spies
- The Danish Girl
- Mad Max: Fury Road
- The Martian
- The Revenant

ANIMATED FEATURE

- Anomalisa
- Boy and the World
- Inside Out
- Shaun the Sheep Movie
- When Marnie Was There

ANIMATED SHORT FILM

- Bear Story
- Prologue
- Sanjay's Super Team
- We Can't Live Without Cosmos
- World of Tomorrow

DOCUMENTARY FEATURE

- Amy
- Cartel Land
- The Look of Silence
- What Happened, Miss Simone?
- Winter on Fire: Ukraine's Fight for Freedom

DOCUMENTARY SHORT

- Body Team 12
- Chau, Beyond the Lines
- Claude Lanzmann: Spectres of the Shoah
- A Girl in the River: The Price of Forgiveness
- Last Day of Freedom

LIVE ACTION SHORT FILM

- Ave Maria
- Day One
- Everything Will Be Okay (*Alles Wird Gut*)
- Shok
- Stutterer

FOREIGN LANGUAGE FILM

- *Embrace of the Serpent* Colombia
- *Mustang* France
- *Son of Saul* Hungary
- *Theeb* Jordan
- *A War* Denmark

COSTUME DESIGN

- Carol
- Cinderella
- The Danish Girl
- Mad Max: Fury Road
- The Revenant

MAKEUP AND HAIRSTYLING

- The 100-Year-Old Man Who Climbed Out the Window and Disappeared
- Mad Max: Fury Road
- The Revenant

VISUAL EFFECTS

- Ex Machina
- Mad Max: Fury Road
- The Martian
- The Revenant
- Star Wars: The Force Awakens

SOUND MIXING

- Bridge of Spies
- Mad Max: Fury Road
- The Martian
- The Revenant
- Star Wars: The Force Awakens

SOUND EDITING

- Mad Max: Fury Road
- The Martian
- The Revenant
- Sicario
- Star Wars: The Force Awakens

ORIGINAL SCORE

- Bridge of Spies
- Carol
- The Hateful Eight
- Sicario
- Star Wars: The Force Awakens

ORIGINAL SONG

- "Earned It," music and lyrics by Abel Tesfaye, Ahmad Balshe, Jason Daheala Quenneville, and Stephan Moccio *Fifty Shades of Grey*
- "Manta Ray," music by J. Ralph, lyrics by Antony Hegarty *Racing Extinction*
- "Simple Song #3," music and lyrics by David Lang *Youth*
- "Til It Happens to You," music and lyrics by Diane Warren and Lady Gaga *The Hunting Ground*
- "Writing's on the Wall," music and lyrics by Jimmy Napes and Sam Smith, *Spectre*



Ex Machina, Inside Out, Star Wars: The Force Awakens, Sicario, and *Straight Outta Compton*

EX MACHINA: SUSIE ALLNUT; *INSIDE OUT*: PIXAR/DISNEY; *STAR WARS: THE FORCE AWAKENS*: DAVID JAMES/2015 LUCASFILM; *SICARIO*: RICHARD FOREMAN JR.; *STRAIGHT OUTTA COMPTON*: JAIMIE TRUEBLOOD

CAN the OSCARS SOLVE ITS RACE PROBLEM?

AGAIN THIS YEAR, **NO ACTORS OF COLOR WERE NOMINATED**, AND FOR THE FOURTH TIME THIS DECADE, THE BEST PICTURE RACE IS ENTIRELY WHITE. INSIDE THE FIGHT TO FIX THE ACADEMY.

BY NICOLE SPERLING *@nicsperling*



THE OSCARS MADE BIG NEWS LAST week, but not the way they intended. When the Academy of Motion Picture Arts and Sciences revealed its picks for the year's best performances on Jan. 14, no actors of color were nominated for the second consecutive year. What's more, acclaimed films with diverse casts including *Straight Outta Compton*, *Creed*, and *Beasts of No Nation* were shut out of the Best Picture category, and the nominations those films did receive went either to white screenwriters (for *Compton*) or to a white star (Sylvester Stallone for *Creed*).

As the hashtag #OscarsSoWhite began trending, just as it did last year, ceremony host Chris Rock joked in a Twitter promo that he was thrilled to be hosting "The White BET Awards." Then it got serious. Spike Lee, who was honored at the Academy's Governors Awards months ago, and Jada Pinkett Smith announced they were boycotting this year's Oscars and encouraged others to join them. Rock began facing pressure to resign as host in protest. Each day, more high-profile figures are lending their voices to the chorus calling for change. "For 20 opportunities to celebrate actors of color, actresses of color, to be missed last year is one thing," said David Oyelowo, who starred as Dr. Martin Luther King Jr. in the Oscar-nominated *Selma*, at an event on Jan. 18. "For that to happen again this year is unforgivable."

Although Academy president Cheryl Boone Isaacs (who has described herself as "heartbroken and frustrated" over the situation) has taken steps to make the Oscar telecast more inclusive—e.g., recruiting Reginald Hudlin (*Django Unchained*), who's African-American, to co-produce the ceremony—only the Academy members can select the nominees. And that's where the problem lies.

A 2012 *Los Angeles Times* study found that the roughly 6,000-member Academy is nearly 94 percent Caucasian and 77 percent male, with a median age of 62. Invitations to join the elite organization are typically limited to high-ranking professionals who are nominated by at least two peers; once admitted, membership is for life. Since Boone Isaacs was hired in 2013, the organization has added more members than usual, including many women and minorities (see chart), and she affirmed her commitment to that mission, vowing in a statement, "In the



OSCAR STATUETTE: OSCAR® STATUETTE © AMPAS®; *CREED*: BARRY WETCHER; *BEASTS OF NO NATION*: NETFLIX; *STRAIGHT OUTTA COMPTON*: JAIMIE TRUEBLOOD

coming days and weeks we will conduct a review of our membership recruitment in order to bring about much-needed diversity in our 2016 class and beyond." For many, progress can't come soon enough. "If we keep adding women and minorities at the rate we do, how long will it take? A hundred years?" asks one actress Academy member. "We can't wait that long." So how does the Academy fix its broken system?

DIVERSIFY MEMBERSHIP

Should the Academy add 1,000 new members? Should it admit only people of color for the next five years? That may seem extreme, but there's no question that young, diverse talent would shift the kinds of stories and performances Oscar celebrates. "I do think [this] has to do with recruitment," says one Academy governor. "I don't think everyone is aware of who's out there making good movies, minority or not."

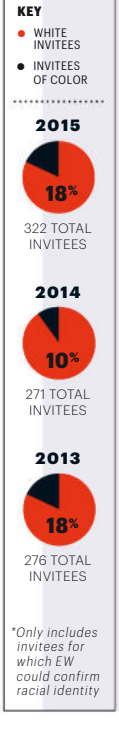


SNUBBED?

[*Clockwise from top left*] Overlooked acting contenders Michael B. Jordan in *Creed*, Idris Elba in *Beasts of No Nation*, and Will Smith in *Concussion*, plus the cast of *Straight Outta Compton*, a film many considered a Best Picture hopeful. It was not recognized by Oscar voters.

OSCARS: DIVERSITY PUSH

Since 2013, the Academy has increased the number of invited new members by 78 percent over the previous three years and has amped up its diversity.* Here's a look at the racial makeup of the invitees.



*Only includes invitees for which EW could confirm racial identity

REEXAMINE VOTING

To determine the Best Picture nominees, members select five films in order of preference. That voting is weighted, meaning that first-place votes matter more than third-place ones. Some believe *Compton* received votes, just not enough in first or second place. Others speculate that voters never watched the N.W.A biopic. "I think the older members didn't think it was a movie for them," says one member. Adds another: "I haven't seen every movie. Who has that kind of time? Especially when you've got to watch *Making a Murderer*."

The Academy might want to determine Best Picture the way it does Best Foreign Language Film: A diverse committee would choose the nominees and then members could only vote if they had seen all the films.

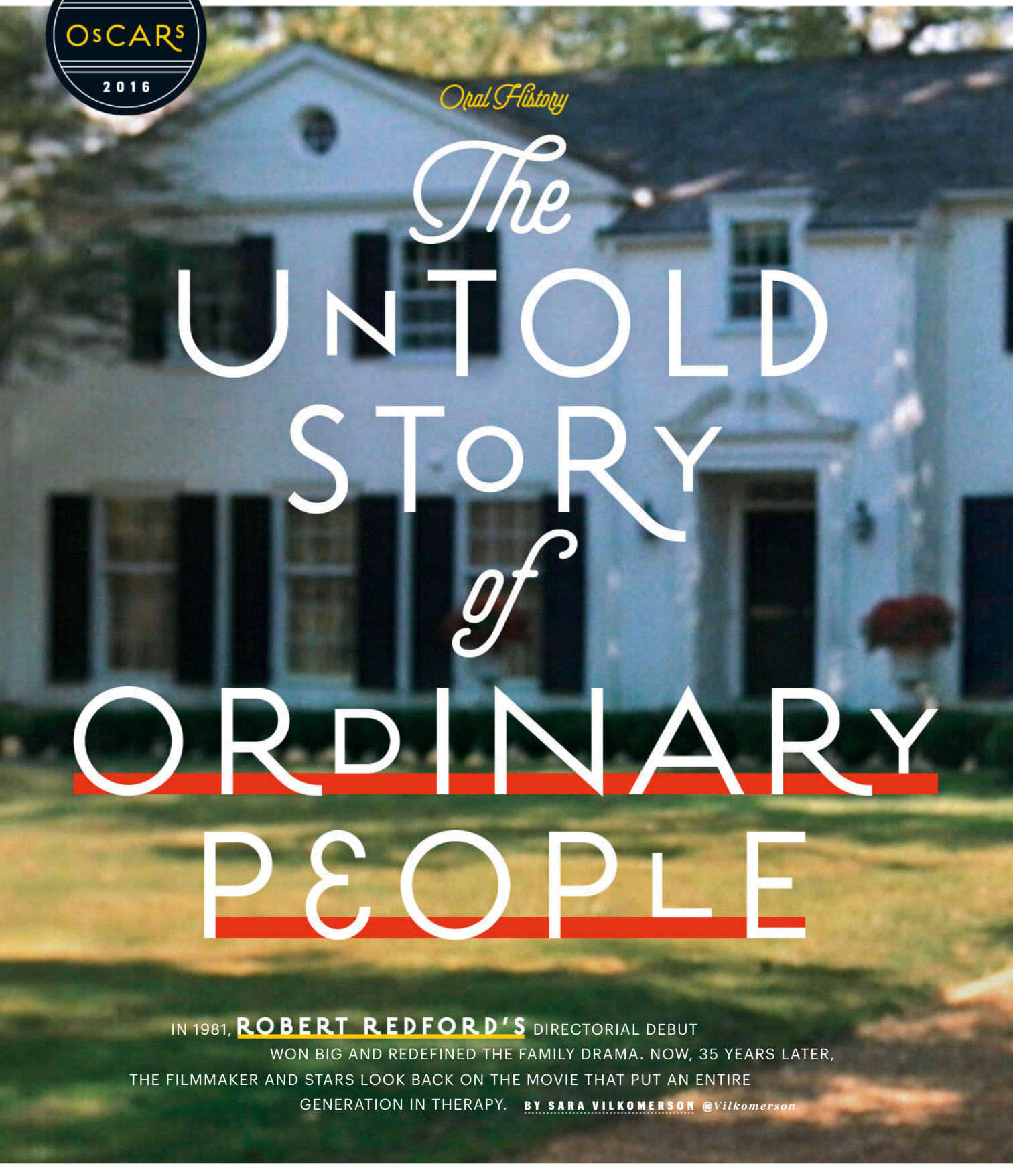
CONSIDER OUSTERS

Should someone be an active member of the Academy if he hasn't worked in 25 years? Perhaps it's time to allow only those people currently working, or mentoring young talent, to vote. It might help prevent conventional sensibilities from becoming entrenched. "Change is coming," says an Academy member. "It'll probably get more messy before it gets better...but that's fine."

One thing's for sure: When audiences tune in for the telecast on Feb. 28, they can expect Rock to confront the controversy head-on. "I can't imagine a better host," says one insider. "Someone who is unafraid to comment and is capable of doing it in a manner that will be both hilarious and deeply insightful."

Additional reporting by Devan Coggan, Christian Holub, Shirley Li, and Lynette Rice

ILLUSTRATION BY **EDEL RODRIGUEZ**



OSCARS 2016

Oral History

The Untold Story of Ordinary People

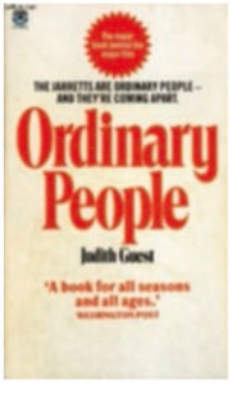
IN 1981, **ROBERT REDFORD'S** DIRECTORIAL DEBUT WON BIG AND REDEFINED THE FAMILY DRAMA. NOW, 35 YEARS LATER, THE FILMMAKER AND STARS LOOK BACK ON THE MOVIE THAT PUT AN ENTIRE GENERATION IN THERAPY. **BY SARA VILKOMERSON** *@Vilkomerson*



Timothy Hutton



The 53rd Academy Awards were unusual before they even began. Originally scheduled for March 30, 1981, they were postponed a day because of the attempted assassination of President Ronald Reagan. But, as host Johnny Carson noted, the show did go on, and the big winner was *Ordinary People,* beating out *Coal Miner's Daughter, The Elephant Man, Raging Bull,* and *Tess* for Best Picture and taking home trophies for first-time director Robert Redford, screenwriter Alvin Sargent, and Best Supporting Actor Timothy Hutton. Adapted from Judith Guest's 1976 novel, *Ordinary People* is an elegantly restrained drama about the Jarrett family, shattered by tragedy after an accident leaves their elder son dead and their surviving son crippled by grief. Mary Tyler Moore and Donald Sutherland starred as parents who once seemed to have it all, and Hutton, in his first major film role, broke America's collective heart as Conrad, the son left behind. Judd Hirsch costarred as the therapist who helps him, and a young Elizabeth McGovern played Conrad's love interest.



Judith Guest's 1976 novel

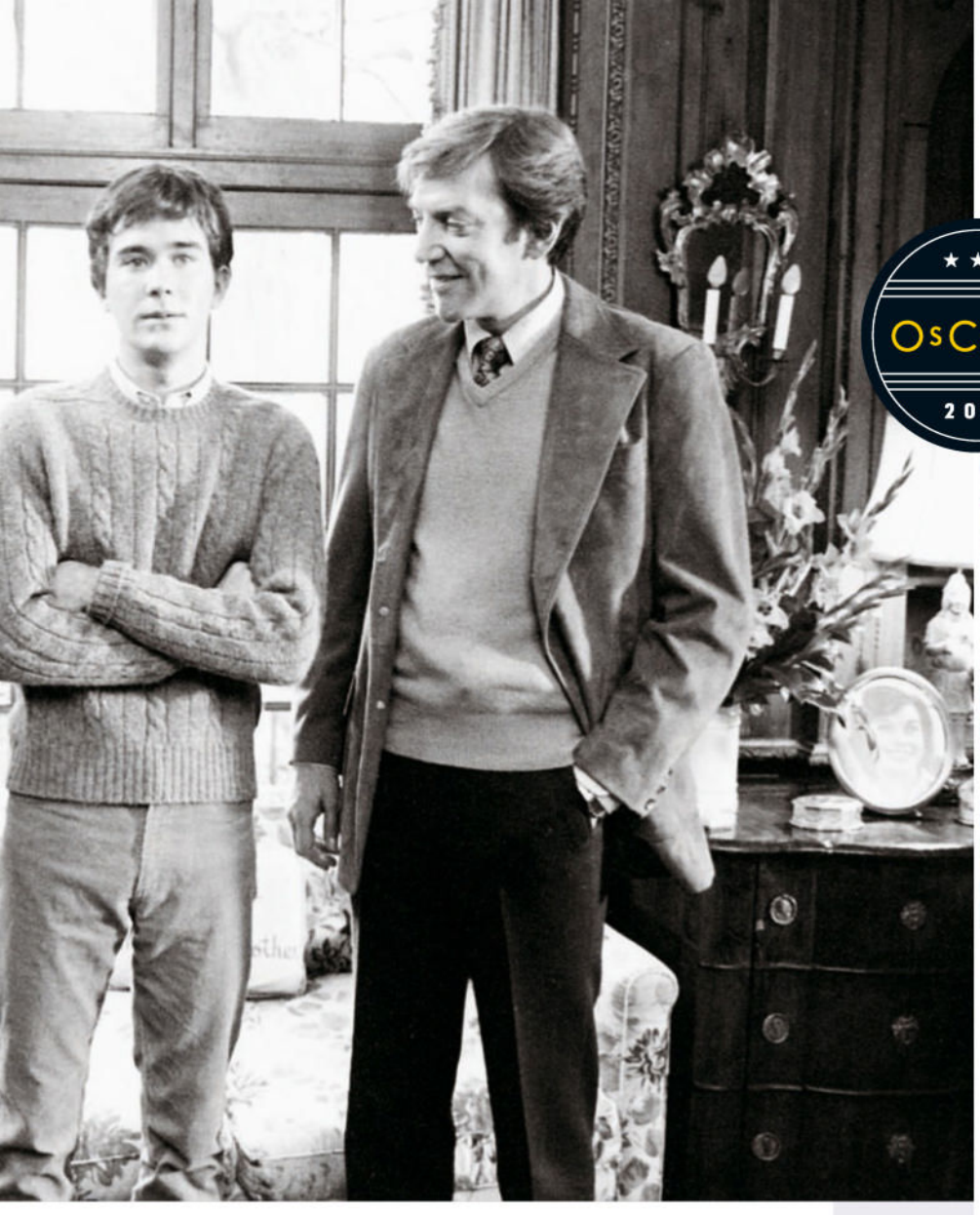
NO ORDINARY STAR

In the 1970s, few actors had more clout than Robert Redford. But by his early 40s he was seeking a new challenge.

ROBERT REDFORD [*Director*] I was producing things I was acting in, but I had never directed and I felt it was time. I was looking for a piece of material that was about behavior and feelings. When I read Judith Guest's book, I thought, *This is it.*

JUDITH GUEST [*Author*] *Ordinary People* was my first book, and I was just thrilled that Viking was going to publish it. Then Redford called one day. I have a couple of brothers who are a bunch of jokesters, so when I got this call saying, "Hi, Judy, this

PHOTOFEST





[*From left*]
Mary Tyler Moore, Hutton, and Donald Sutherland; Hutton and director Robert Redford on set

EVERETT COLLECTION

is Robert Redford," I said, "Yeah, *sure* it is." I'm sure he gets that all the time. He just said, calmly, "No, it really is."

REDFORD At that time I had a place in Malibu, and it was winter and I was sitting there looking out on the beach. I saw this lonely figure all wrapped up and walking slowly. The figure looked sad. On closer examination I saw it was Mary Tyler Moore—America's sweetheart. She was probably just cold, but the sadness hit me and stuck with me when I began casting. I went to see Mary and her [then] husband, Grant Tinker.

MARY TYLER MOORE [***Beth Jarrett***] Redford was warm and funny and very charming. He told me I was the one whose face he saw as he read the book. Beth was the character he said he most cared about, and he wanted her portrayed with sensitivity. And he wanted *me.* This was *Robert Redford.* How could I say no?

REDFORD She had only done these bright, happy things, so I felt pretty awkward going in there and suggesting she play a darker character. But she was very excited and wanted to do it.

MOORE I think, like all actors, I was open to taking on new challenges, including those outside my comfort zone. But this was not why I took the role. The appeal was the powerful story with its vivid characterizations—including a family dynamic I could relate to. Again, I note, it was *Robert Redford*!

REDFORD I thought Richard Dreyfuss should play the psychiatrist, so I called him and asked. He said, "I can't talk right now, I'm having a nervous breakdown." So I said, "Well, I won't bother you. Hope it all works out." Then I went to Donald Sutherland. He said, "I don't want to play the psychiatrist, but I'd love to play the husband."

DONALD SUTHERLAND [***Calvin Jarrett***] I went into his office—he was seeing me to







[*Clockwise from top*] Redford and Hutton; Judd Hirsch; Hutton and Sutherland; Moore and Hutton; Elizabeth McGovern





kind of audition for the part of the psychiatrist. But I wanted to play the father. The marriage reminded me of one that I was familiar with. So [Redford] thought about it, and then he cast me. He said, "It was either you or Gene Hackman."

REDFORD I saw this TV show, *Taxi,* that had Judd Hirsch in it, and he had this rapid-fire delivery. I thought, "Wait a minute: This would be great because he seems like he's a little nuts." I thought the psychiatrist should appear a little crazy.

JUDD HIRSCH [*Dr. Berger*] I asked if I could read the book, and he sends me the book. I said, "You gonna change the title?" He said no. I said, "Good."

TIMOTHY HUTTON [*Conrad Jarrett*] I guess the casting director had seen a TV movie I had done called *Friendly Fire* with Carol Burnett and Ned Beatty. They had cast a pretty wide net for [Conrad]. There was a total of five or six auditions; the fifth one was with Redford. He was sitting behind a desk and was eating a chicken salad. There was something that made you instantly relax when you were around him. I remember how clear he was as a communicator—not just direct in what he had to say but in pulling things out of you. From the beginning he had a great ability to be very specific and go deeper at all times.

GUEST He asked my opinion on things. He'd send me drafts of the script with a note: *Judy, feel free to wail.* I never felt like wailing because I always felt like he was listening to me. I thought Timothy Hutton was perfect, just perfect.

HUTTON The casting process went on for a while—I didn't know enough then to know that six auditions is quite a lot. Redford asked me to come down for this screen test. I walked on the stage, and it was Ann-Margret [as Beth].

REDFORD Elizabeth McGovern was about to go to Juilliard and so was going to turn [the film] down. I said, "Can you just hold on for a couple of weeks?"

ELIZABETH McGOVERN [*Jeannine Pratt*] I was just this young kid, and his attitude was "Life is as important as the movies," and he was right. In retrospect, I see what an unusual man he is and what an unusual situation it was.

HUTTON I think he was considering Marie Osmond if Liz McGovern couldn't do it.

REDFORD AND HUTTON: HIRSCH: HUTTON AND SUTHERLAND: THE KOBAL COLLECTION (3); MCGOVERN: MOORE AND HUTTON: EVERETT COLLECTION (2)

SOLITARY CONFINEMENT

Filming took place in the fall/winter of 1979–80 on Chicago's North Shore. Redford instructed cast and crew to not interact with Hutton on or off the set.

REDFORD I wanted him to feel isolated. It would be up to him what to do with it, but I didn't want him to feel like he had a lot of support because the character didn't. He was wonderful. It was a brand-new thing for him, and he was raw and totally open.

HUTTON It was tough. I didn't know what was going on. If I had been aware of the strategy, it would have been easier for me, but it would have defeated the brilliant purpose Redford had in mind, which was to keep me off balance.

MOORE I remember most that Tim was young, and yet so, *so* good. Very mature for his years.

HUTTON I think the most [Moore] ever said to me was on the first or second day. I remember going to the craft-services table and saying, "Good morning." Her back was to me. Without turning around she just said, very quietly, "Hello." Then she got her coffee and walked away. [*Laughs*] Having said that, she is one of the loveliest people I've ever met. She was staying in character.

SUTHERLAND I don't remember spending any time with anybody on set. I don't spend a lot of time with people.

HIRSCH The only person I hung out with was Timothy. He was so young and green and had just lost his father [the actor Jim Hutton] a few months earlier.

HUTTON Judd and I would sit in the coffee shop and talk. It was great because during the scenes, the way I related to him was as someone incredibly familiar.

HIRSCH There was something so genuine about Tim. I had read the book and thought, "This innocent guy is just like him!"

HUTTON The whole thing was very intense. I remember being in my hotel room, and I would pace back and forth, thinking, "I don't know how I'm doing. I don't know if I'm getting it right." I kept a journal, and I wrote every day. Years later I read it, and it really did read like Conrad.

PARENT TRAP

As Conrad begins to heal, the cracks in Beth and Calvin's marriage become impossible for Calvin to ignore—in particular, Beth's inability to show Conrad affection. Audiences viewed Beth as the ultimate icy mother, but Moore never saw her that way.

MOORE Beth was a victim. I shared this with Redford, who told me in our first meeting that the nonrelationship Beth had with

"You talking to me?"
"There's no place like home."
"Show me the money."
"Best Picture, 1973."
"Here's looking at you, kid."
"Tell me about it, stud."
"Who won Best Supporting Actress in 2007?"
"I'm gonna make you an offer you can't refuse."
"Life is like a box of chocolates."
"Hello, Clarice."
"Everything is awesome."
"88th Academy Awards"
"I'm king of the world!"
"Who won Best Actor in 2003?"



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[*From left*] Hutton celebrating his Best Supporting Actor win; Redford accepting his Best Director Oscar

Conrad was the mirror of the noninteraction he had with his own father. Beth made me think of my father and his rigidity. I imagine a bit of him in me—along with my own tendency to want everything to be perfect—set the table for bringing Beth to life on film.

SUTHERLAND The first day Bob and I sat together, I had this mustache. I am fundamentally an unattractive person, and the more hair I can get on my face, the better. He said, "Calvin wouldn't have a mustache." I had brought an electric razor in my pocket, so when he went to the john, I just went *bzzzzzz*.

REDFORD Donald could do anything. He was going to have a meltdown during the film where it was going to be this great dramatic moment when he has to tell his wife he's not sure he loves her anymore. He told me he was looking forward to it, and I think he got so wired up for it—when the moment came, he really let loose. I felt maybe it was too much. When the film was finished, I felt it *was* too much. Here's where Donald is great: I said, "Donald, I want you to look at this." We looked at the scene together, and he said, "You're absolutely right. Can I do it again?" So we went back to the location and shot that moment and recut it into the film.

SUTHERLAND Bless his heart, no. What happened was we were sitting looking at rushes, all of us, and I was humiliated by myself. They were all happy with it. The day after, I said, "Guys, I've really screwed you. I've done the stupid old actor's bulls--- thing." Out of context it was well performed, but it was wrong. Three months after we stopped shooting, [Redford] phoned me and said, "I think you were right. Can we do it again?" I said, "Absolutely." Redford stood in for Mary because she wasn't there.

HUTTON Every step of the way, Redford was incredibly thoughtful toward me. He arranged a screening on the Paramount lot and set it up for me to watch. You don't just see and feel the movie, you see and feel every day you worked on it. I went back to my car, and I just kind of sat in the parking lot for a couple of hours. It connected the line between the guy who was pacing the hotel room, wondering if he was doing okay, to the guy sitting in the car on the Paramount lot, feeling like you did do okay. It wasn't amazing euphoria; it was more like my breathing shifted for the first time since I started working on the movie.

BOUND FOR GOLD

Ordinary People *was released on Sept. 19, 1980, and went on to earn $55 million. Heading into the Oscars, it had six nominations, including nods for Hutton, Moore, Hirsch, and Redford, as well as for Best Picture.*

HUTTON Somehow I managed to swing tickets for myself, my mom, and my date, Diane Lane. As we were taking our seats, Judd leaned in to me and said, "Remember, it's enough just to win." [*Laughs*]

REDFORD I never dreamed in a million years that it would have the result that it

HUTTON: EVERETT COLLECTION; REDFORD: ABC PHOTO ARCHIVES/GETTY IMAGES

did. I kind of thought it would be buried.

HUTTON Mine was the first category. I remember Mary Tyler Moore and Jack Lemmon presenting and Mary reading the envelope. She said, "The winner is..." and then she looked at me right before she said my name. She kind of smiled. I got up and stumbled and nearly fell right on Redford. Fortunately, he extended his hand in a way that if he hadn't, I would have definitely had a face-plant. He sort of nodded. It was back to Redford being the director. He nodded toward the stage like, "Go, go!"

REDFORD [*In the final awards of the night, Redford won for directing, and the film scored Best Picture.*] That was really weird. I didn't know what to do with that. Really, I was in shock. I did not expect it.

MOORE I was thrilled for Redford and Tim and for everyone. Best Picture is about the contributions of every one of the people listed in the credits, so while I was personally disappointed that I did not win, having the chance to work with such an extraordinary group was reward enough for me.

> "I WOULD PACE BACK AND FORTH IN MY HOTEL ROOM, THINKING, 'I DON'T KNOW IF I'M GETTING IT RIGHT.'"
>
> —TIMOTHY HUTTON

THE PAST IS PAST

Ordinary People *became a touchstone for a generation, but Redford, Sutherland, and Hutton insist they've never rewatched it.*

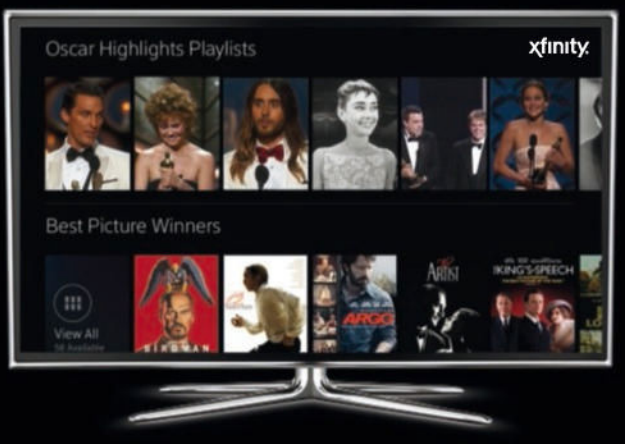
REDFORD [Making *Ordinary People*] was a wonderful experience. Tremendous. I haven't seen it since. It belongs to the public now; it no longer really belongs to me.

SUTHERLAND I can't watch completed films—my wife makes fun of me—but I've seen pieces of it.

HUTTON I understand why Redford hasn't seen it. I've never seen it all the way through since that screening Redford had for me. It's like a time capsule. You don't want to go back and open it up. I know the experience of watching it again wouldn't be a negative one, and it's not because I don't have any interest in it. It might just mess me up for a couple of days. It's a certain point of a person's life where things are more raw than perhaps they've ever been. That stuff comes rushing back. ◆

Additional reporting by Nicole Sperling

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Glenda Jackson photographed on Jan. 12, 2016, in London

45 Years Ago

OSCARS 2016

The Best Actress Who Walked Away

GLENDA JACKSON won her first Academy Award in 1971. She won her second three years later. And then she got elected to Parliament. Now, at 79, she sits down for a fiery chat about sexism, Donald Trump, and why the Oscars don't matter.

BY JOE McGOVERN *@jmcgvrn*

PHOTOGRAPH BY JILLIAN EDELSTEIN



With Oscar *1971*



Sunday Bloody Sunday *1971*



General-election campaign *2010*

ON A COOL JANUARY MORNING, SHE ARRIVES, VIA SUBWAY, AT A home near Abbey Road in London, wearing a white Tintin sweatshirt and zero pretense. Over a *cafetière* of coffee in the art-dappled kitchen, she'd rather chat about the pictures on the wall than her two Best Actress Oscars, the first of which she won 45 years ago. But if pressed, she does offer a rare insight into what it's really like to own those shimmering statuettes. "My mother polished them assiduously," she says, "and it doesn't take long for the gold to come off. Nothing but base metal underneath."

Glenda Jackson, 79, is a woman who says what she thinks. It's a trait that has defined her film performances as well as her great second act, which began when she abandoned acting 24 years ago and was elected to British Parliament. In movie after movie, as her star rose in the 1970s, her raw talent and total disregard for showbiz

(PREVIOUS SPREAD) STYLING: GAYLE BINKOFF/CAROL HAYES MANAGEMENT; HAIR: JONOTHON MALONE/KIEHL'S/LOVELY MANAGEMENT; MAKEUP: KERRY SEPTEMBER/MAC COSMETICS/LOVELY MANAGEMENT; SWEATER: UNIQLO



A Touch of Class *1973*



Women in Love *1970*

[*Clockwise from top left*] Jackson with her Best Actress Oscar for *Women in Love;* in *Sunday Bloody Sunday;* with George Segal in *A Touch of Class;* with Oliver Reed in *Women in Love;* campaigning for Parliament with then prime minister Gordon Brown

JACKSON WITH OSCAR: MIKE LAWN/GETTY IMAGES; *SUNDAY BLOODY SUNDAY*, *WOMEN IN LOVE*: UNITED ARTISTS/PHOTOFEST (2); *A TOUCH OF CLASS*: PHOTOFEST/AVCO EMBASSY PICTURES; JACKSON CAMPAIGNING: ANDREW WINNING/AP IMAGES

grooming won her widespread adoration and four Oscar nominations in a span of six years. Along with contemporaries such as Jane Fonda and Ellen Burstyn, she led a new wave of female characters who were not defined by men. On screen and off, Jackson defied male dominance. Edgy, spontaneous, erotic, castrating, and naked, she was unlike anyone who had come before. When asked by an interviewer in 1976 if she was "waving the flag for women's lib," she replied, "Waving it? I'll poke it in your eye if I have to."

Born into a working-class family in northwest England, Jackson entered drama school out of youthful boredom. Upon her graduation from the Royal Academy of Dramatic Art in 1957, the school's director told her that she shouldn't expect to work much before she was 40. In fact, by the time she turned 30, she had caused a sensation as an asylum inmate in the stage and film productions of Peter Brook's *Marat/Sade*, which triggered an outpouring of movie scripts. Critics swooned at her role in Ken Russell's amatory drama *Women in Love*, and its release overlapped with the airing of *Elizabeth R*, a landmark miniseries starring Jackson as the Virgin Queen. *Women* earned her Oscar No. 1 in 1971; No. 2 came three years later for the comedy *A Touch of Class*.

She never attended the ceremony as a nominee. She was always working, she says, including in John Schlesinger's stunning 1971 film *Sunday Bloody Sunday*, for which she earned her second nomination. She played a businesswoman in love with an artist (Murray Head) who loves another man (Peter Finch). "It was about relationships between people who wanted more than they could furnish," she says. "And, of course, United Artists was scared to death of it and had no idea how to sell it. Apologies to Uncle Sam, but in America they think homosexual affairs are about sex. They are about love."

Jackson's never placed much value on her Academy Awards. "I did nothing apart from the job I was given," she says over a cigarette in the backyard. But will she at least agree that a film like *12 Years a Slave* winning Best Picture can affect social change? "Prove it," she cracks. "How can you say that *12 Years a Slave* or *Selma* has caused a fundamental cultural shift? And then you have all these black guys being shot by policemen. It doesn't work like that. Would that the Oscars could change the world but, I'm sorry, it just ain't true."

That conviction is at the bedrock of why she quit Hollywood for social work. Her political identity had been honed as a teenager by lefty American heroes like Upton Sinclair and Harry Truman, and her belief that "we are stronger when we acknowledge our responsibilities to each other" spurred her successful run for a seat in Parliament in 1992. She wanted to level the playing field for women in politics, though she was energized by her hatred of a woman she believed had a cold heart for the disenfranchised. "Anything legal I could've done to get the stink of Margaret Thatcher out of government," she says, "I'd gladly have a go at."

Thatcher contempt still stirs within her. While fondly recalling a visit from Nelson

[*Clockwise from top left*] With Walter Matthau in *Hopscotch*; in the TV miniseries *Elizabeth R*; (center) in the film *Marat/Sade*



Hopscotch *1980*



Marat/Sade *1967*



Elizabeth R *1971 (U.K.)*

Mandela to Parliament in 1996, she suddenly slams her coffee mug on the table. "I stood to watch Mandela and there was bloody Margaret Thatcher, the woman who had called him a terrorist, sitting in the front row in this big f---ing hat, obstructing the view." In 2013, two days after Thatcher's death, Jackson made headlines (and went on to rack up 1.6 million YouTube views) with an impromptu speech at the House of Commons, decrying the "extraordinary human damage" of Thatcherism while other members of Parliament howled, "Shame on you" and "Sit down." Of their reaction, she quips, "It was very predictable. And thus very easy to ignore."

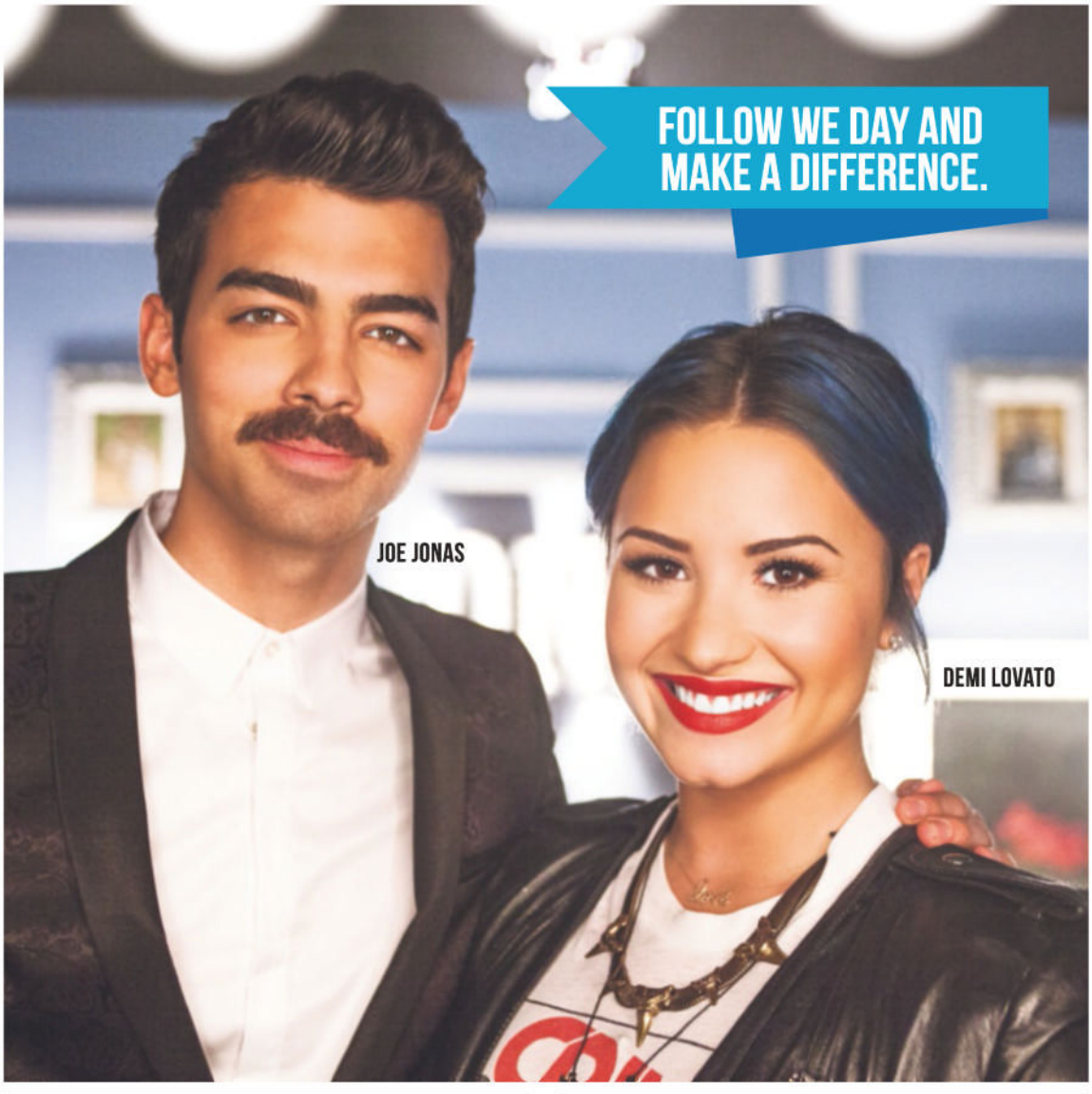
Jackson did not run for reelection in 2015 but remains a keen observer of the political zoo and still loves the scrimmage of debate. She refers to Donald Trump as "that nutcase with the worst hair in the world." She admits her gender bias—she ran for mayor of London in 2000 on the grounds that there were no female candidates—and hopes that Hillary Clinton is elected president. She's sentimental, too. When she first won her seat in Parliament, Marlon Brando sent her a fan letter, which she cherished. In 2008, when Barack Obama was elected, she stayed up late and "started crying when I saw all those marvelous American flags in Chicago."

Now, for the first time since she was 16, Jackson is out of work. She lives with her son and his family in London. (She divorced in 1976 and never remarried.) Last year she accepted the lead role in a BBC Radio drama of Emile Zola novels, her first acting gig in a quarter century. She was offered parts all through her tenure in Parliament, but, she says, "Nine out of 10 were rubbish." Still, it's fun to speculate on which roles she might have played over the years. In an alternate universe, Judi Dench's first Oscar, for playing Queen Elizabeth I in *Shakespeare in Love*, would have been Jackson's third. Asked if she'd consider returning to film or TV, she says she doesn't rule it out: "If something were to press my button..."

Her stage presence hasn't diminished. If anything, after decades in office, she can probably deliver a monologue stronger than ever. And her charm is incandescent. "Don't you dare send this viral!" she mock-shouts when someone snaps a picture of her smoking, then laughs about politicians who hide their vices. As for what's next as she enters her 80s, it's sure to be unorthodox. The sun sets behind the clouds, and Jackson heads for the subway with just three words.

"Bye," she says with a wink. "For now." ◆

HOPSCOTCH: AVCO EMBASSY PICTURES/PHOTOFEST; *ELIZABETH R*: PBS/PHOTOFEST; *MARAT/SADE*: UNITED ARTISTS/GETTY IMAGES



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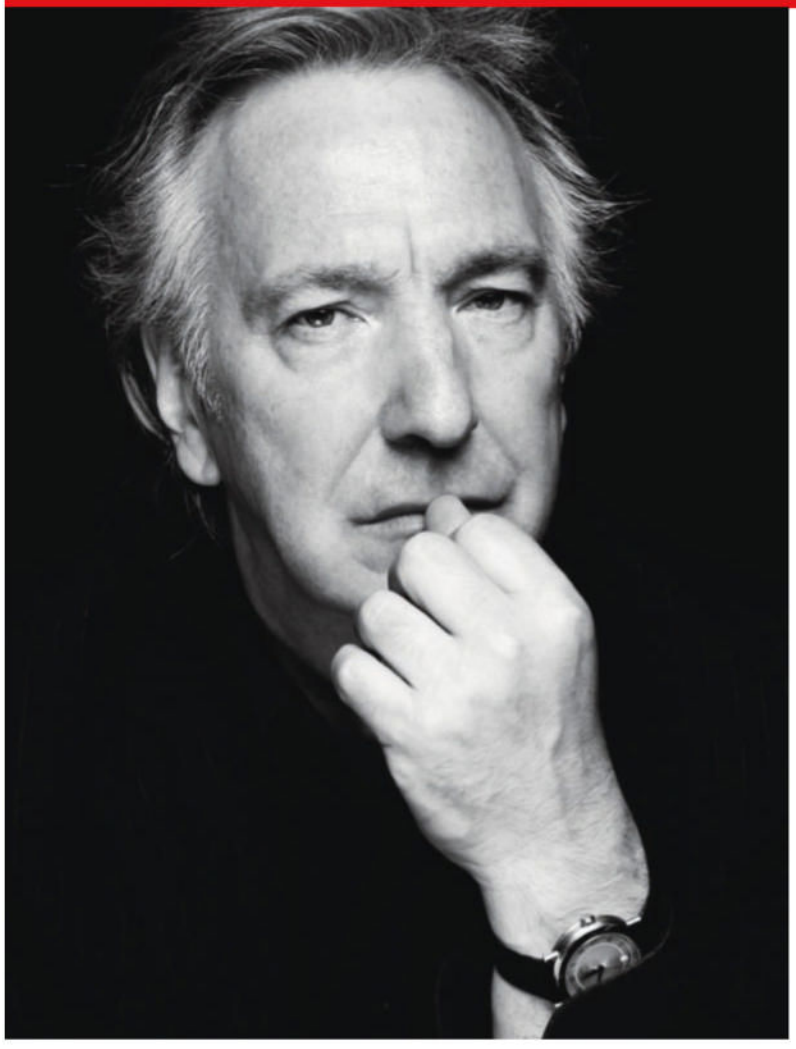
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Movies

EDITED BY **STEPHAN LEE** @stephanmlee

REEL NEWS

***Clover* and *Clover* Again** J.J. Abrams revealed the first trailer for *10 Cloverfield Lane*, which will be a "blood relative" to his 2008 thriller *Cloverfield*. **Cinephile Senator** During the sixth GOP debate, Ted Cruz referenced recent films *It Follows* and *13 Hours*.



MICHAEL BIRT/CONTOUR BY GETTY IMAGES

ALAN RICKMAN 1946–2016

A Dark, Brilliant Magic

For a generation, Alan Rickman was the silky, sibilant Severus Snape. But the actor, who died of cancer on Jan. 14 at age 69, leaves behind a body of work that reaches far beyond the Half-Blood Prince. **By Chris Nashawaty**

FOR AN ACTION movie to be memorable, it needs a great villain. And British actor Alan Rickman gave us the greatest villain in the history of the genre. As Hans Gruber, the sharply dressed German terrorist who torments Bruce Willis' New York cop John McClane in 1988's *Die Hard*, Rickman oozed cold-blooded menace and moral rot. With his sleepy-lidded squint, taunting one-liners, and perfectly cut suit made by Arafat's tailor, Rickman turned every creepy insinuation into a sort of seductive poetry. If they're lucky, most actors will spend a lifetime building to a performance as layered and indelibly wicked as that one. But, as unlikely as it seems, *Die Hard* was actually the then 42-year-old's first-ever appearance on the big screen. Just think about that for a second. That's like a baseball player hitting a walk-off home run in his first major-league at-bat, or Picasso painting *Guernica* the first time he stood in front of a canvas.

Rickman, who was born in working-class West London and raised by a single mother, studied the craft he would make look so effortless at the Royal Academy of Dramatic Art in the early '70s. After graduating, he joined the Royal Shakespeare Company, landing parts in *The Tempest* and *Love's Labour's Lost*. But his big break came seven years later in Christopher Hampton's roundelay of erotic corruption, *Les Liaisons Dangereuses*, as the manipulative Vicomte de Valmont. When the play arrived on Broadway in 1987, he earned a Tony nomination for his silky, serpentine portrayal. He also caught the eye—and thanks to his impossibly deep purr, the ear—of Hollywood producer Joel Silver,

who tapped Rickman for *Die Hard*'s Teutonic heavy. "Any story where you have good guys versus bad guys can only be as smart as the intelligence of your baddest guy," Willis told EW in 2007. "[Alan] made the movie smart."

Although Rickman amassed an all-star gallery of rogues during his nearly three decades in film—the incorrigible Sheriff of Nottingham in *Robin Hood: Prince of Thieves*, the unfaithful husband in the hit rom-com *Love Actually*, the lascivious judge in *Sweeney Todd*—he was an actor of surprising breadth. His portrayal of a dead musician who finds his way back to his lover from beyond the grave in 1990's *Truly, Madly, Deeply* is one of cinema's most poignant depictions of grief and loss. He could be just as nimble with comedy, too. As a jaded TV actor made famous playing an alien science officer in the sci-fi satire *Galaxy Quest*, he turns exasperated eye-rolling into the film's signature special effect.

Still, it was his eight-film arc as Hogwarts' sinister-seeming Potions professor, Severus Snape, in the Harry Potter series that introduced Rickman to a new generation of moviegoers and gave him the most iconic role of his career. Today it's impossible to reread J.K. Rowling's books without hearing Rickman's voice in your head. For some actors, that sort of identification with a single character can feel like a prison, albeit a gilded one. Not Rickman. When the final film wrapped in 2011, he penned a letter in which he described the pleasure of having seen the young cast grow up. "A lifetime seems to have passed in minutes," he wrote. Rickman's enduring gift to movie lovers will last far longer.

DIE HARD, GALAXY QUEST: 20TH CENTURY FOX/PHOTOFEST (2); *HARRY POTTER AND THE DEATHLY HALLOWS—PART 2*: JAAP BUITENDIJK; *TRULY, MADLY, DEEPLY*: SVEN ARNSTEIN; *SENSE AND SENSIBILITY*: CLIVE COOTE

RICKMAN'S BEST ROLES

Five standout films that feature Rickman as villain, hero, and everything in between. **By Chris Nashawaty**



1 Harry Potter and the Deathly Hallows—Part 2
2011

In one of the most devastating moments in the series, Rickman encapsulates Snape's tortured past with one look and one word: "Always."

2 Die Hard
1988

Bad guys don't come any smoother than Rickman's thousand-thread-count baddie Hans Gruber. While he coolly plays cat and mouse with Bruce Willis' John McClane (or is it the other way around?), Rickman's Gruber is the personification of calculating villainy. He couldn't care less if his hostages live or die, as long as he gets his $600 million. Just ask poor Mr. Takagi.

3 Galaxy Quest
1999

Is there a '90s comedy that has aged as well as *Galaxy Quest*? None comes to mind. The razor-sharp *Star Trek* send-up about the cast of a cult sci-fi TV show that aliens come to believe is real is crammed with pitch-perfect performances by Tim Allen, Sigourney Weaver, Tony Shalhoub, and Sam Rockwell. But "by Grabthar's hammer," Rickman slays them all.

4 Truly, Madly, Deeply
1990

Think of Anthony Minghella's bittersweet (and underseen) romantic comedy as the thinking person's *Ghost*. Juliet Stevenson plays a woman mourning the death of her boyfriend (Rickman, revealing an unexpected gentleness), who returns from the great beyond. A truly, madly, deeply profound meditation on loss and letting go.

5 Sense and Sensibility
1995

Ang Lee's adaptation of Jane Austen's novel is overstuffed with so many beautiful turns, it seems unfair to single one out, but here goes anyway: As Colonel Brandon, the suitor whom the Dashwood girls pass over for more dashing rivals, Rickman imbues his lonelyheart with a patient decency that's truly poignant.



Casey Affleck

The Finest Hours

STARRING Chris Pine, Casey Affleck, Holliday Grainger

DIRECTED BY Craig Gillespie

RATING PG-13 | **LENGTH** 1 hr., 54 mins.

REVIEW BY Chris Nashawaty @*ChrisNashawaty*

WHAT HAPPENS WHEN you take a harrowing maritime yarn like *The Perfect Storm* and filter it through the Disney strainer? You get something like *The Finest Hours*, an intermittently affecting, sanded-edge adventure that feels as if it trundled off the studio production line back when Eisenhower was in office. Based on a daring 1952 Coast Guard rescue off of Cape Cod, the film stars Chris Pine as an aw-shucks, by-the-book Coastie who's torn away from his fiancée (a winningly feisty Holliday Grainger) when a nor'easter rips an oil tanker in half like a dinner roll. Certain death awaits, but duty calls. And Pine's vanilla hero is just the fella to accept the charges on that call, no questions asked. Directed by Craig Gillespie, the man behind the Mouse House's equally square baseball-goes-to-Mumbai melodrama, *Million Dollar Arm*, the film cuts back and forth between Pine and his intrepid crew's heroic navigation past skyscraper-size breakers (at night... without a compass...) and the squabbling but resourceful crew aboard the doomed, listing tanker (led by Casey Affleck, whose pulse barely rises above narcolepsy when he isn't busy mumbling unintelligibly). While its first-act romance has a sweetly nostalgic, Andy Hardy glow, and its high-seas action sequences are mildly thrilling, *The Finest Hours* ultimately feels too harmless and predictable to fully surrender to. In fact, the only thing that's new about it is its marketing hook: Finally, disaster porn that's safe enough for the whole family. **C+**



J.K. Simmons Yaks Up

After winning an Oscar last year for his role as a tyrannical drum coach in *Whiplash*, the actor, 61, is playing another raging beast—a soul-snatching spirit named Kai in ***Kung Fu Panda 3*** (out Jan. 29). **By C. Molly Smith**

Why is Kai a role you wanted to play?
He's smart enough and funny enough for parents to not be sitting there catching up on their emails. There are great life lessons. One of my favorite lines ever is in this movie, where the mentor, Master Shifu, says to the student, "If you only do what you can do, you will never be more than you are now."

Kai is touted as the supreme villain of the series. How did you prevent making him too terrifying?
I think adding the humorous aspect of Kai. He was the new bad guy, and he was supposed to be scary, but [the filmmakers] don't want people carrying their screaming 5-year-olds out of the theater.

You've done your share of voice work. How did *Kung Fu Panda 3* compare?
I've been your yellow M&M for, oh, at least two decades or so, and I've done a lot of other animated stuff in between. This was great. Once I knew that this was going to be the same team that made the first two films, I was completely confident I was in good hands.

You won an Oscar for playing another fearsome figure, Fletcher, in *Whiplash*. Who's more intimidating, him or Kai?
Well, Fletcher doesn't kill anybody or steal anybody's soul, so with the swinging ax blades, I think Kai is a little scarier.

I wouldn't want to run into either of them.
That's true too. Fletcher has the advantage of R-rated dialogue that, of course, Kai doesn't have.

Speaking of Oscars, what are your memories of this time last year?
I've been acting for 40 years or so—20 years in the theater and then 20 years in film and TV—so it's not like it was my first rodeo. But in a way, it was all brand-new. That level of attention and getting the Oscar—the pot of gold at the end of the rainbow—there was a really nice cherry on top of that sundae.

FIFTY SHADES GETS SPOOFED.

Marlon Wayans sends up the S&M phenomenon in *Fifty Shades of Black* (out Jan. 29). **By Nina Terrero**

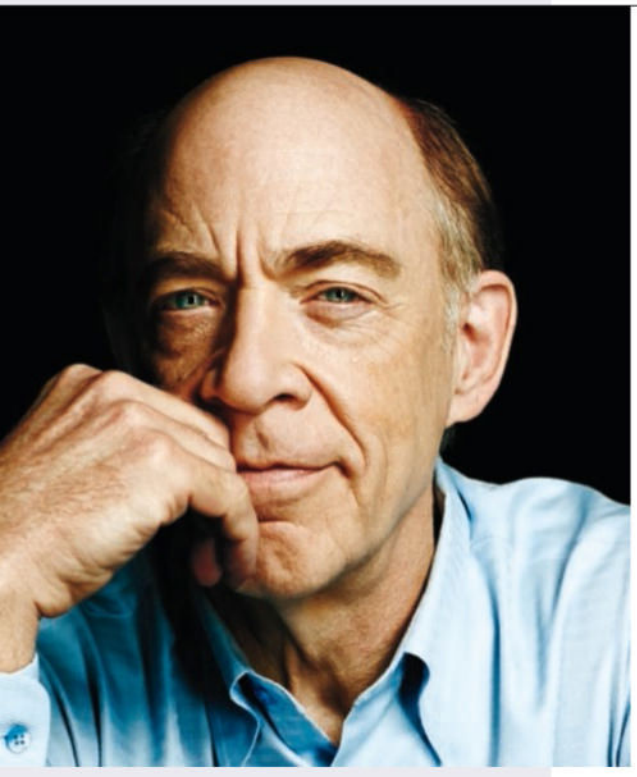
The sexy follow-up to *Fifty Shades of Grey* has arrived—sort of. Marlon Wayans, who brought you the *Scary Movie* franchise, is fusing sexual sadism and his offbeat sense of humor in a spoof aimed at viewers who found kinky billionaire Christian Grey as lame as he did. "He's really bad in bed; he's pretty basic," Wayans says. "So I thought it'd be a pretty funny take, like 'What if he was black?'"

Wayans—who co-wrote the script—stars as Christian Black, a shady businessman and ex-stripper attracted to Hannah (Kali Hawk),



Marlon Wayans as Christian Black

THE FINEST HOURS: CLAIRE FOLGER; *KUNG FU PANDA 3*: DREAMWORKS ANIMATION (2); *JERUZALEM*: EPIC PICTURES GROUP; *FIFTY SHADES OF BLACK*: SCOTT EVERETT WHITE





J.K. Simmons voices Kai

HARD.

a spunky reporter who has a three-spank-maximum rule. "She's a black girl, and black women don't play that s---," says Wayans, laughing. "They're only going to deal with so much before they're like, 'No, time out.'"

With raunchy jokes about race (Christian's whips are named after slave movies) and sexuality ("Black guys got all the magic," jokes Wayans), there's plenty of NSFW material. So what does *Grey* author E L James—whom Wayans bonded with over red wine at L. A. hot spot Chateau Marmont—think about it all? "She was like, 'Did you take the piss out of my book?' I was like, 'We took the piss, the poop, the boogers, we took it all out,'" Wayans says. "She went, 'Well, in that case, I'll let my kids see it.'" Um, but only if they're over 17, of course.

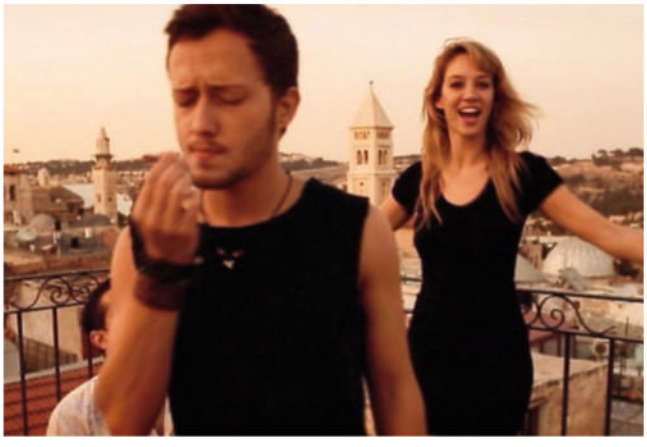
SIMMONS PHOTOGRAPH BY **ROB NORTHWAY**

JeruZalem

DIRECTED BY Yoav Paz and Doron Paz | **RATING** R | **LENGTH** 1 hr., 34 mins.

REVIEW BY Clark Collis @*ClarkCollis*

YAEL GROBGLAS (*Jane the Virgin*) and Danielle Jadelyn play vacationing Americans threatened by winged, demonlike creatures while visiting Jerusalem in Yoav and Doron Paz's biblically inclined found-footage horror movie. The directors' decision to view the mounting apocalypse-mayhem through the smartglasses worn by Jadelyn's character may exhaust the patience of viewers before the end. But the niftily claustrophobic use of actual Jerusalem locations offers a nice holiday from the more familiar backdrops favored by the POV genre. **B–** L I V



▲ Yon Tumarkin and Yael Grobglas

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
B+	STAR WARS: THE FORCE AWAKENS	85	81	93	**86**
A	THE BIG SHORT	80	81	88	**83**
B	THE REVENANT	83	77	81	**80**
C+	THE HATEFUL EIGHT	81	69	74	**75**
B–	A PERFECT DAY	70	59	62	**64**
B+	CONCUSSION	71	56	63	**63**
C+	13 HOURS: THE SECRET SOLDIERS...	75	48	58	**60**
C	RIDE ALONG 2	57	32	14	**34**
C+	THE FOREST	54	34	11	**33**
D	NORM OF THE NORTH	23	22	0	**15**

KEY L = LIMITED RELEASE I = ITUNES V = VOD

Monster Hunt

STARRING Baihe Bai, Wu Jiang, Boran Jing

DIRECTED BY Raman Hui

RATING NR

LENGTH 1 hr., 44 mins

REVIEW BY Devan Coggan *@devancoggan*

AFTER BREAKING box office records overseas, the highest-grossing film in Chinese history is finally opening Stateside. Director Raman Hui, best known for his work on *Shrek*, mixes live action and CGI to create a rich, if overly cartoonish, world of two ancient kingdoms, separated into humans and monsters. When a civil war forces the fugitive monster queen to go on the run, she transfers her pregnancy to a bumbling human mayor (Boran Jing). He—yes, he—gives birth to an adorable radish-like blob, and he and his rookie bounty-hunter companion (Baihe Bai) must decide whether to protect the squishy newborn or sell him for profit to a nefarious restaurateur. The plot is even more nonsensical than it sounds, but the monsters' high-energy antics and the humans' martial-arts skills make for a delightfully bizarre adventure romp. **B–** L



Wei Tang and Boran Jing



Calamity *Jane*

You almost never got to see Natalie Portman go west in *Jane Got a Gun*. But on Jan. 29, after more than three years, you finally will. *By Kevin P. Sullivan*

Even before it all fell apart, *Jane Got a Gun* was a movie people talked about. Based on a script by Brian Duffield—which appeared on the annual Blacklist of the best unproduced screenplays—and to be directed by **Lynne Ramsay** (*We Need to Talk About Kevin*), the Western had the star power to back up its behind-the-scenes credentials. Oscar winner **Natalie Portman** would play Jane, the title character, who must turn to a former lover (**Michael Fassbender**) to save her wounded husband from an outlaw (**Joel Edgerton**). Everything appeared to be in place—and then the film started bucking off its talent faster than a prize rodeo bull.

The trouble started in March 2013 when news broke that Fassbender's commitment to *X-Men: Days of Future Past* conflicted with *Jane*'s shooting schedule. A quick recasting shifted Edgerton to Fassbender's vacated role and brought in **Jude Law** as the new villain. Then, on the day that filming was to begin, Ramsay didn't report to set.

Shortly thereafter, the film lost Law and cinematographer Darius Khondji. A lawsuit against Ramsay filed on behalf of the production claimed the director failed to hand in contractually obligated script rewrites, was "repeatedly under the influence of alcohol," and improperly handled prop weapons on set. Ramsay's camp called the accusations "simply false," and eventually the suit was settled.

But with millions already invested in the production, that couldn't be the end. Two days after Ramsay's exit, director **Gavin O'Connor** signed on, bringing with him his *Warrior* writer Anthony Tambakis, who collaborated with Edgerton on a new draft of the script. **Bradley Cooper** became attached to replace Law, then dropped out because of *American Hustle* and was then replaced by **Ewan McGregor**.

With filming finally under way, *Jane Got a Gun* managed to find distribution from Relativity Media and The Weinstein Company, with the latter primarily consulting on marketing. But it was still tumbleweeds: A release date of Aug. 29, 2014, was set, then delayed to Feb. 20, 2015, then to Sept. 4. In the meantime, Relativity Media filed for bankruptcy, once again leaving the movie's future in jeopardy. Prior to the filing, however, producers pulled the film from Relativity and approached Weinstein about distributing the film alone, striking a new deal and setting the current release date, Jan. 29.

The Weinstein Company isn't worried that all this will affect ticket sales, because the tortured backstory is only interesting in Hollywood. "I think [a production's history] matters a lot more in this town than it does in middle America," says Erik Lomis, the president of distribution for The Weinstein Company. "I don't know that they pay as much attention to the stuff."

CASTING *JANE*: A BAD MAN IS HARD TO FIND



JOEL EDGERTON Originally cast as the villain, then took over Michael Fassbender's role.



JUDE LAW Signed on to work with Lynne Ramsay; dropped out after she did.



BRADLEY COOPER Forced off the movie by scheduling conflicts with *American Hustle*.



EWAN McGREGOR We have our evildoer! And with Portman and Edgerton, it's a *Star Wars* reunion!

MORE ON EW.COM For reviews of *Dirty Grandpa*, *The 5th Wave*, and more, go to EW.com

MONSTER HUNT: FILMRISE; JANE GOT A GUN: JACK ENGLISH; EDGERTON: JASON LAVERIS/FILMMAGIC.COM; LAW: DONNA WARD/GETTY IMAGES; COOPER: JIM SPELLMAN/WIREIMAGE.COM; MCGREGOR: PAUL ARCHULETA/GETTY IMAGES



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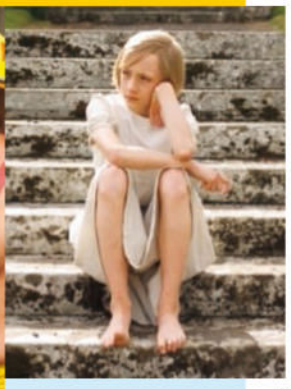
THE STANDOUT TITLES COMING (AND GOING) IN FEBRUARY. **BY SHIRLEY LI @shirklesxp**



1







2

6

4

1 HULU
UnREAL
SEASON 1

Bold and subversive, this drama about the reality behind a reality dating show impresses—for all the right reasons.

TV | **FEB. 3**

2 NETFLIX
ATONEMENT

Joe Wright's adaptation of the novel stars Saoirse Ronan in her first Oscar-nominated role, as a foolish girl who dooms her sister's romance.

MOVIE | **FEB. 16**

3 NETFLIX
BETTER CALL SAUL
SEASON 1

Who knew *Breaking Bad*'s sleaziest lawyer had an even sleazier past?

The rise (fall?) of Bob Odenkirk's Jimmy McGill delivers a powerful high.

TV | **FEB. 1**

4 HBO NOW
MAGIC MIKE, MAGIC MIKE XXL

The sexy male-stripper movie and its...*longer* sequel make for an ab-tastic double feature.

MOVIES | **FEB. 1 AND FEB. 20**

5 AMAZON
THE AMERICANS
SEASON 3

The world of Soviet spies Elizabeth (Keri Russell) and Philip (Matthew Rhys) begins to crumble in the third season of this Cold War drama.

BEST EPISODE > "Stingers" *(EP. 10)* Paige (Holly Taylor) learns her parents' secret.

TV | **FEB. 15**

6 AMAZON
AMY

The Oscar-nominated doc covers Amy Winehouse's brief life, shedding new light on the *Back to Black* singer's pre-beehive days.

MOVIE | **FEB. 1**

7 HBO NOW
CORALINE

The stop-motion fantasy gives life to a young girl's dreams—and nightmares.

MOVIE | **FEB. 1**

8 AMAZON
POLDARK
SEASON 1

The titular British hero (Aidan Turner) returns home after the Revolutionary War, only to get caught in a battle over his heart. (Swoon.)

TV | **FEB. 2**

9 NETFLIX
FULL METAL JACKET

Gear up (sir, yes, sir!) for Stanley Kubrick's provocative 1987 classic about Marine recruits training for and toiling through the Vietnam War.

MOVIE | **FEB. 1**

10 AMAZON
CHI-RAQ

This modern-day take on the Greek play *Lysistrata* finds women refusing sex to effect change after a stray bullet kills a child in Chicago. It's director Spike Lee at his most ambitious.

MOVIE | **FEB. 5**



10

LAST CALL TO WATCH... *Crash* **(Crackle)** 1.31 | *Four Weddings and a Funeral* **(HBO Now)** 1.31 | *Mulholland Drive* **(HBO Now)** 1.31

UNREAL: JAMES DITTIGER; *MAGIC MIKE XXL*: CLAUDETTE BARIUS; *ATONEMENT*: ALEX BAILEY; *CHI-RAQ*: PARRISH LEWIS

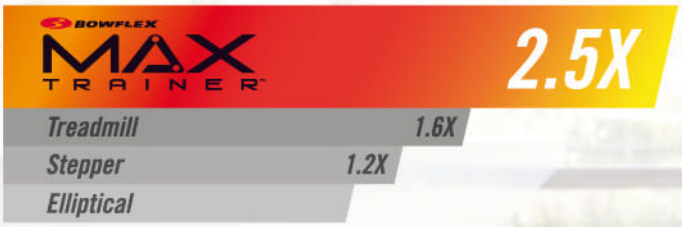
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14 INTRODUCES THE MINUTE WORKOUT

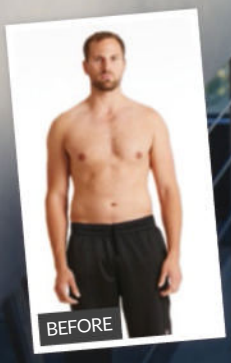
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TV

LOGLINES

Debra Messing to Put Baby in a Corner The actress will play matriarch Marjorie Houseman in ABC's *Dirty Dancing* remake. **Fox's *Scream Queens* Admitted for Season 2** The next incarnation will take place in a hospital.

EDITED BY **AMY WILKINSON** @amymwilk



▲ David Duchovny and Gillian Anderson

The X-Files

DATE	TIME	NETWORK	REVIEW BY
Premieres Jan. 24	10 p.m.	Fox	Darren Franich @*DarrenFranich*

ROSWELL, 9/11, JIMMY KIMMEL, Faraday cages, the military-industrial complex, kids without ears, JFK, Henrietta Lacks, Saddam Hussein, Edward Snowden, communism, terrorism, fascism, "They've reopened the X-Files." There, I just spoiled "My Struggle," the rebooted premiere of *The X-Files* and one of the single strangest episodes of anything ever.

Meet again Dana Scully and Fox Mulder. Gillian Anderson's bemused skeptic is still in the hospital where we left her in *The X-Files: I Want to Believe* (the only movie to ever truly waste Xzibit). David Duchovny's believer is in a depressive funk. They're called back into alien hunting by Tad O'Malley (Joel McHale), an alarmist Glenn Beckian newsbag. O'Malley is a 9/11 truther, a Roswell truther, and probably a Beyoncé truther. He may also be right. He leads Mulder and Scully to a woman who—well, I could try to explain what happens, but nothing really would. There is techno-babble, shouted exposition, and loony-pulp non-dialogue. At one point O'Malley declares, "If I'm putting my ass out there, I need to know it's hanging by more than just a very slender thread." Logic question: Who has ever hung an ass by anything?

As a long-form saga, *The X-Files* was influential—and disappointing. The show's central conspiracy arc dead-ended into one blind alley after another. (The show's new informant explicitly states that most, if not all, of the original mythology was "nonsense.") Yet now that every show is serialized, the stand-alone *X-Files* episodes actually look

ED ARAQUEL/FOX

better. Go to Netflix and watch "Jose Chung's 'From Outer Space,'" "Squeeze," "The Post-Modern Prometheus," "Bad Blood," or "Triangle." All that said, I do think *The X-Files* was the best TV drama of the 1990s. There was a blunt-force paranoid thrill even in the show's worst episodes. But it was always a mixed bag. And so is this new *X-Files*. In the second episode, "Founder's Mutation," Mulder and Scully investigate a doctor performing shady experiments involving pregnant women. You've seen this episode a dozen times—before it was on *Fringe* or *Lost*.

But holy heck, episode 3! Written and directed by original *X-Files* scribe Darin Morgan, "Mulder and Scully Meet the Were-Monster"—actual title!—is a wild, playful, brain-twisting, heart-pulling, and adventurous hour of TV. In one respect, it's a vintage monster-of-the-week episode. There are reports of a lizard man killing people in some Vancouver-looking forest. Confusingly, said lizard man is wearing tighty-whities. But in another respect, "Were-Monster" is *about* monster-of-the-week episodes—a lighthearted but very smart self-dissection.

To say more would spoil a daffy plot everyone should enjoy. Suffice it to say that "Were-Monster" feels like the *X-Files* you remember. Duchovny and Anderson seem more relaxed, finally rediscovering their zip-zap chemistry. It reminds you that part of the fun of *The X-Files* was what a mixed bag it could be, how it was less an ongoing story than a laboratory for writers experimenting with genre-tripping surrealism. It's scary, then amusing, then existential, then moving. "I forgot how much fun these cases could be," says Scully. Me too. **"My Struggle": C– "Founder's Mutation": B "Mulder and Scully Meet the Were-Monster": A Average grade: B**

WHO WANTS TO BELIEVE?

Meet Joel McHale's co-conspirators—er, fellow guest stars



KUMAIL NANJIANI
Pasha
Superfan Nanjiani scored the ultimate gig as an animal-control officer in "Were-Monster."



ROBBIE AMELL AND LAUREN AMBROSE
Agents Miller and Einstein
There's something *familiar* about this sharp redhead and her partner, whom we meet in "Babylon."



RHYS DARBY
Guy Mann
Mann appears in "Were-Monster." We're afraid the rest is classified.



ANNABETH GISH
Monica Reyes
Agent Reyes, who joined the X-Files division in its last year, is back for the finale. Cue the whale songs.

—Kelly Connolly

NANJIANI: MICHAEL TRAN/FILMMAGIC.COM; AMELL: ALBERT L. ORTEGA/GETTY IMAGES; AMBROSE: VINCENT SANDOVAL/WIREIMAGE.COM; DARBY: JEFF VESPA/WIREIMAGE.COM; GISH: FREDERICK M. BROWN/GETTY IMAGES; *MISS FISHER'S MURDER MYSTERIES*: NETFLIX; *DREAMLAND*: HWA GOH/UTOPIA TV; *A PLACE TO CALL HOME*: ACORN TV

STAFF PICKS

They Come From a Land Down Under

Sure, you've probably binged Pivot's *Please Like Me* (if not, correct that error *immediately*), but there's plenty more top-notch Australian TV programming where that came from. Take a welcome trip to Oz with these streamable series.

Miss Fisher's Murder Mysteries

Consider this drama Australia's answer to *Murder, She Wrote*. Set in 1920s Melbourne, the series (which airs Stateside on select PBS channels) follows the escapades of Phryne Fisher (Essie Davis), a private investigator who stumbles upon more than her fair share of untimely deaths. Davis imbues Miss Fisher with the perfect amount of sass and sex appeal, which makes it hard for anyone—local law enforcement, bad guys, children, even the audience—to say no to her. *—Dalene Rovenstine* A A N

Dreamland

For anyone still trying to fill the *Office*-shaped hole in their heart, this comedy—set in a kooky government agency—could be your fix. As the only two competent workers, boss Tony (show co-creator Rob Sitch) and second-in-command Nat (Celia Pacquola) are forced to deal with minor bureaucratic annoyances, like redesigning the organization's logo, instead of tackling more important projects. Rife with hilariously awkward situations and quick-firing dry humor, *Dreamland* is like *The Office*'s long-lost cousin from another country. *—Dylan Kickham* N

A Place to Call Home

Love, revenge, secrets, and lies—all are served aplenty in this captivating saga revolving around Sarah Adams (Marta Dusseldorp), a Jewish nurse who settles in rural Australia after being imprisoned in a Nazi internment camp. The third season finds Sarah torn between her husband, René (Ben Winspear), and smitten farmer George Bligh (Brett Climo), while a heartbreaking revelation, a ruthless villainess, and an unexpected story line about self-discovery help stir additional melodrama. *—Nina Terrero* A A I



▲ (Clockwise from top) *Miss Fisher's Murder Mysteries; Dreamland; A Place to Call Home*

KEY A = ACORN TV A = AMAZON I = ITUNES N = NETFLIX

The 100

DATE Premieres Jan. 21 | **TIME** 9 p.m. | **NETWORK** The CW

REVIEW BY Jeff Jensen @*EWDocJensen*

THE POSTAPOCALYPTIC PYTs of *The 100* have come a long way over the past two seasons. In the beginning, they were juvenile delinquents sent from a space station called the Ark to test the environs of a nuked Earth reclaimed by nature and inhabited by an array of new cultures. But thanks to showrunner Jason Rothenberg's brainy stewardship, these *Teen Beat* dystopians have darkened into compelling antiheroes, in a story that has evolved into an engrossing epic about the morality of survival.

The gripping season 2 finale resolved an ongoing, well-scaled conflict between rival groups, with young warriors Clarke (Eliza Taylor) and Bellamy (Bob Morley) making a chilling choice in a no-win scenario that saved their people. The new season explores the game-changing ramifications, catching resonant themes of xenophobia, terrorism, and religion. A key conundrum: Should the Arkers join the confederacy of clans? The question plays out with an election looming and with an intrigue brewing far away: ex-chancellor Jaha's (Isaiah Washington) strange relationship with a powerful artificial intelligence.

While I wish *The 100* could realize its extraordinary ambition with grander verisimilitude, the vision shines through, and the cast works hard to serve increasingly complex characters and relationships. Taylor, for one, wears Clarke's brokenness with greater confidence to match her new crimson locks. You see it in her clashes with a new foil, the bounty hunter Roan (Zach McGowan), and in her fraught intimacies. As 12 Clans commander Lexa, Alycia Debnam-Carey shows bolder shades as she fends off conspiracies and pines for a renewed connection with Clarke. Don't let the cute-and-clean sheen fool you: *The 100*—always above-average YA pop—has ripened and toughened into one of TV's best Big Saga serials. **A–**



WATCH THIS SHOW

▲ Eliza Taylor

Chelsea Handler Does a Docuseries

Look out, world, it's a whole new Chelsea! Sort of. On her new Netflix docuseries, **Chelsea Does** (streaming Jan. 23), the 40-year-old comedian trades in the vodka and bawdy jokes to explore more serious topics like racism and marriage. But don't worry, she still manages to be inappropriate. **By Gillian Telling**

How did *Chelsea Does* come to be? Did you have the idea and then pitch it to Netflix?
Yeah, I wanted to do something different. I thought it would be a perfect bridge to the new show if I could examine these topics and be like, *Okay, this works really well for me, and I can talk to regular people and still have fun*. All I cared about was doing something completely out of my comfort zone. I don't want to be in charge—I want someone to slap me around and tell me what to do. Because I'd been so autonomous at E! and never listened to anything they said anyway. I said, "Get me a great director, a great producer," and [Netflix] did.



▲ Handler explores the business of weddings

Why did you pick the topics—marriage, drugs, technology, and racism—that you did?
I just wanted to explore four different things I'm interested in. Marriage—I don't understand how people continue to do it. What's the motivation? That turned into more of a personal exploration, because the director steered me that way. I didn't want to meet an ex-boyfriend! I'm not even talking to any of my exes, so we had to go *way* back to find one who had forgiven me. I was so nervous and uncomfortable. But that's what I signed up for, so I'm very happy they made me do it.

Did you learn anything new when exploring racism?
I'm always amazed by racism, because everyone thinks we've come so far from slavery and that we're so progressive, and we're so not. It's shocking, and it's also shocking how little we know about things like how slavery began. I was actually so embarrassed by what I didn't know that I went out and read four or five books on slavery after we shot that. I was also interested in showing really intelligent people who are still racist. People think it's just this hillbilly thing, but it's not.

You took the hallucinogen ayahuasca for the drugs episode. What was that like?
It was great! For me it was—my friends did not have good experiences. But it was like all this imagery—a rush of images from childhood from the recess of my brain somewhere—and it's really emotional. You're overcome with love for whomever you're thinking of. For me it was

THE 100: CATE CAMERON/THE CW; *CHELSEA DOES*: SAEED ADYANI/NETFLIX



my sister. I'm always so hard on her, telling her she has to work harder, and the experience made me realize she's just different from me, but she'll always be my sister. Of course I saw her two weeks later and it all went out the window. I was like, "You drive me up the wall!"

Tell us about your upcoming late-night talk show for Netflix. What's the format, and when is it coming out?
We launch in May! But it's not going to be a regimented format. I won't do the same thing every night. I'm going to implement a lot of stuff from the docs that I really enjoyed doing, like talking to regular people and getting information in a cool, fun way. It's basically like me going to college and having Netflix pay for it. There will be a studio portion too, but not the monologue thing—I find those formats to be so stale. It's three times a week, 90 shows a year. I took a year off and did an old-lady sabbatical—I traveled, I learned Spanish, I read, like, 75 books—so I'm all good to get back into it. It's like stage 2 in my career.

> "NOW I'M NOT ON A NETWORK THAT WANTS ME TO JUST TALK ABOUT CELEBRITIES, SO I DON'T HAVE TO ANYMORE."
> —CHELSEA HANDLER

HANDLER: BRIAN BOWEN SMITH/NETFLIX; *BASKETS*: BEN COHEN/FX

LOUIE ANDERSON'S MOTHER NATURE

The 62-year-old comedian clowns around on FX's *Baskets* (Thursdays, 10 p.m.) as Christine, a passive-aggressive matriarch devoted to her sons—and to Costco. **By Shirley Li**

Higher Casting
Anderson credits a bit of divine intervention for landing the role of Zach Galifianakis' mother. "I think it was my mom in heaven using her powers to influence Zach and [co-creator] Louis [C.K.] to get herself on screen," he jokes. "And to get her son a job."

Lip Service
Even with a custom blond wig, Anderson found he could most easily capture Christine by imagining his mom's signature mannerism; after all, he had 37 years of experience impersonating her in his stand-up act. "[She] had a really subtle pursed-lips thing for everyone she didn't like," he recalls.

Tough Love
Anderson had free rein over many of Christine's lines; he not only improv'd her eclectic list of obsessions (Costco, the Reagans, Costco, Arby's, Costco), he also developed her well-intentioned yet caustic attitude. "She has a ton of mean thoughts about people," he says. "They just leak out."



What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



GREASE: LIVE

SUNDAY, JAN. 31 | 7–10PM | FOX

Tell me more, tell me more about the first broadcast network to follow NBC's footsteps into the live musical parade. *Grease: Live* director Thomas Kail, who helmed the unstoppable Broadway juggernaut *Hamilton*, promises that Fox's three-hour telecast of the *original* high school musical "takes the spine of the [1978] film but grabs elements from the [1972] stage play." Therefore expect a wholly original *Grease*, replete with a roster of tween-grabby names (such as Vanessa Hudgens' Rizzo and Broadway hunk Aaron Tveit as Danny Zuko, plus Julianne Hough as Sandy), a live studio audience (which Kail says will appear on the show during pep rallies and school dances), and even a new song for Carly Rae Jepsen's Frenchy. "The reality is, the Frenchy from the film might be in our brain, but we have to make our own Frenchy," teases Kail. Spoiler alert, though: She still won't last very long in beauty school. *—Marc Snetiker*

MONDAY JANUARY 25



Series Debut

Lucifer

9–10PM | FOX

Based on the edgy DC Comics conception of Christianity's big bad, *Lucifer* imagines what might happen if Satan got tired of frying souls and ditched his underworld post. Why, he'd run an L.A. nightclub! And solve homicides. Wait. *Huh*? A magnetic Tom Ellis is undeniable fun as Lucifer, and the characterization of a demon who resents his part in God's divine machinery suggests a show that might intrigue with provocative reconsiderations of good and evil. But the conventional crime-time format incinerates everything strange and spirited about the concept, and Lucifer's cop partner (Lauren German)—the female wet blanket to his male rogue—is a trope that needs to go to hell. C+ *—Jeff Jensen*

Scorpion

9–10PM | CBS

Scorpion, we have a problem: The team is asked to help NASA with a top secret rocket launch.

Series Debut

The Magicians

9–11PM | SYFY

A brilliant young student is chosen to attend Brakebills University for Magical Pedagogy, where he'll major in accounting.

The Biggest Loser

9–11PM | NBC

Contestants are given the option of spending the day relaxing on a yacht or getting exclusive access to the gym. These are the kinds of tough choices Jay Z and Beyoncé have to make every day.

Diesel Brothers

10–11PM | DISCOVERY

In an episode called "Truck vs. Train," the Dieselsellerz crew try to pull an entire train with one of their tricked-out pickup trucks. Which sounds cool and all, but how many cup holders does it have?

DESERT TIME

The Bachelor

8–10:01PM | ABC

During their trip to Las Vegas, the bachelorettes take part in a group talent show. That should take, like, two minutes.



GREASE: LIVE: TOMMY GARCIA/FOX; LUCIFER: ERICA PARISE/FOX; THE BACHELOR: CRAIG SJODIN/ABC

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TUESDAY JANUARY 26



Series Debut

Outsiders

9–10PM | WGN AMERICA

Take *Vikings* and half of *Top of the Lake*, put them in backwoods Appalachia, and you've got something close to this gritty off-the-grid drama. At the center are the Farrells, a moonshine-swigging clan who for decades have escaped modern life by building their own little society in the hills. But modern life finds them anyway: Big Coal tries to evict them, throwing the tribe into external and internal chaos. If cable dramas about bearded strongmen struggling for power are your thing, *Outsiders* is a decent addition to the field, with just enough peculiar intrigue, world-building, and acting heft (see: David Morse and Thomas M. Wright) to make its existence—sorry—justified. B–

WED JAN 27



American Idol

8–9PM | FOX

The Hollywood rounds begin as the judges start making their final picks. Those who don't make the cut will be sent directly to *The Voice*.

Midseason Premiere

Suits

9–10PM | USA

The legal drama returns with even more intrigue, betrayal, romance, and trips to the dry cleaners.

THURS JANUARY 28

Series Debut

You, Me and the Apocalypse

8–9PM | NBC

You, Me and the Apocalypse starts by losing you, then grows on you. The 10-episode British-American co-production opens in a packed bunker at the moment of comet-induced world destruction, then backtracks to tell the absurdly comic story of how everyone got there. Jenna Fischer is an accused techno-anarchist. Megan Mullally is a neo-Nazi. Rob Lowe is a chain-smoking Vatican priest who investigates false messiahs. The scattered storytelling initially baffles, but mounting revelations and charming crazy will turn your bewildered *What the heck is going on?* into a curious and invested *Where the hell is this going?* B+ *—Jeff Jensen*



FRIDAY JANUARY 29



Midseason Premiere

The Vampire Diaries

8–9PM | THE CW

With Damon trapped inside the Phoenix Stone, a talisman that holds vampires' souls, *TVD*'s first concept episode—set against the backdrop of Damon's human experience in the Civil War—will explore his own personal hell as he's forced to relive the bad things he's done. In other words, fans will spend a lot of time with Ian Somerhalder, who appears in nearly every scene. "We are in Damon's mindset through a journey that is frustrating and kind of funny and grueling," executive producer Caroline Dries says, adding that he will be joined by a number of familiar faces during his punishment. "Hell is trying to convince him to change," Dries explains. But because this is Damon we're talking about, "it's like pulling teeth when it comes to redemption." Let's hope she doesn't mean that literally. *—Samantha Highfill*

SATURDAY JANUARY 30

22nd Annual Screen Actors Guild Awards

8–10PM | TBS, TNT

Last year Julianne Moore, Eddie Redmayne, Patricia Arquette, and J.K. Simmons all left the SAG Awards with a trophy. What else do they have in common? They went on to win Academy Awards. With a strong track record for predicting the big-four acting Oscars, Hollywood insiders will be watching the ceremony closely. Brie Larson, Leonardo DiCaprio, and Kate Winslet: all top contenders hoping to make a run. But if you'd rather root for an underdog, there are plenty of those, too. Idris Elba, Sarah Silverman, and little Jacob Tremblay won't win any Oscars this year, but they've still got a shot at scoring a SAG. And if nothing else, you can expect some memorably dramatic speeches—it is a room full of actors, after all.



OUTSIDERS: WGN AMERICA; *AMERICAN IDOL*: MICHAEL BECKER/FOX; *YOU, ME AND THE APOCALYPSE*: ED MILLER/NBC; *THE VAMPIRE DIARIES*: ANNETTE BROWN/THE CW; LARSON, WINSLET, DICAPRIO: JASON MERRITT/GETTY IMAGES (3)

SUNDAY JANUARY 31



Season Premiere

▸ The Venture Bros.

MIDNIGHT–12:30AM | ADULT SWIM

Following the death of Thaddeus' twin, JJ, in a previous episode of this very sharp, very stupid animated superhero spoof, the Venture crew are now extremely rich and move to New York City. What does that mean for the show? Well, for one thing it means you get a glimpse of *Entertainment Weekly*'s fancy new office building in the title sequence, about which we are childishly excited. Also? Our main characters encounter a clutch of New York-based superheroes, including the Crusaders Action League—or "pretty much the Avengers," as Hank Venture (Jackson Publick) refers to them—and a policeman-turned-vigilante called Richard Night (James Adomian) who now goes by the name Night Dick. We're childishly excited about *that*, too. B+ —*Clark Collis*

MON FEB 1

▸ Superstore

8–8:30PM | NBC

The store puts on its annual wedding sale. Should be exciting—you never know what will happen when a couple walks down aisle 3.

▸ Supergirl

8–9PM | CBS

Kara faces a twisted mirror-image version of herself in a battle against Bizarro. Just like in that *Seinfeld* episode!

Midseason Premiere

▸ Castle

10–11PM | ABC

Take in Nathan Fillion and Stana Katic's chemistry while you can, because this could very well be the last season for the show.

TUESDAY FEBRUARY 2

▸ Super Bowl's Greatest Commercials 2016

8–10PM | CBS

Amid all the football hoopla, hosts Boomer Esiason and Katharine McPhee look back at five decades of classic Super Bowl ads. The countdown will rank the 50 best ads as selected by a panel that includes *People*/EW editorial director Jess Cagle and EW's Dalton Ross. "Whether you love the Budweiser Clydesdales or loathe the Budweiser frogs, I think we can all agree on one thing—there are a hell of a lot of Budweiser ads during the Super Bowl," Ross said when I accosted him at the watercooler. "So you can rest assured a few of them will make our list." Viewers can also pitch in by voting online during the telecast, which will end with a live announcement of the top commercial. As Ross reminds us, "The spots are often more entertaining than the game itself."



WEDNESDAY FEBRUARY 3



▸ Madoff

8–10PM | ABC

The first of two Bernie Madoff dramas in 2016, this two-night saga tracks the rise and fall of the infamous Ponzi schemer (Richard Dreyfuss). Let's hope the other one's better. *Madoff* wants to swindle you into thinking it's a modern *GoodFellas* and not a soapy, over-narrated cartoon. Not even the interesting stuff is interesting: Bernie's web of lies doesn't unravel as much as it just unhappens with zero tension. You're left with a glossy summary of events that leaps from point to point with all the drama of a Wikipedia page. C

▸ Dinner at Tiffani's

8–8:30PM | COOKING

Season 2 sticks to the same basic recipe: the adorably fun Tiffani (no Amber!) Thiessen cooking and catching up with celeb friends like Matthew Lillard and Missi Pyle at her place. And we know what you're wondering: Will Zack Morris show up this season? Yes! "Mark-Paul Gosselaar was, of course, the number-one person people were hoping I'd have on," says Thiessen. "The show is really just a nice excuse to see people I haven't seen in forever." —*Gillian Telling*

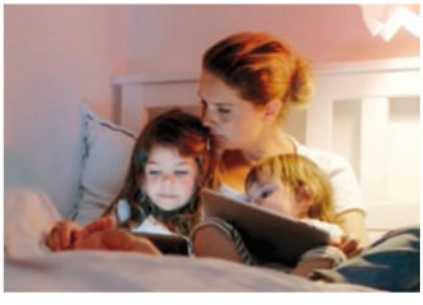


THURSDAY FEBRUARY 4

▸ Dark Net

11–11:30PM | SHOWTIME

Tonight's installment of this eight-part docuseries about the Internet's dark side takes an unflinching look at an especially unseemly corner of the Deep Web—the sexual exploitation of children. While hard to stomach at times, the episode offers a fascinating glimpse at how technology can bring our worst fears to life and create new ones. What makes *Dark Net* so unsettling is that many of the murky issues it raises don't have clear answers. It'll make cyberthrillers like *Black Mirror* and *Mr. Robot* feel all too real. B



THE VENTURE BROS.: ADULT SWIM; SUPER BOWL'S GREATEST COMMERCIALS 2016: PAUL CLARKSON/CBS; MADOFF: ERIC LIEBOWITZ/ABC; DINNER AT TIFFANI'S: COOKING CHANNEL; DARK NET: PART 2 PICTURES/SHOWTIME

FRIDAY FEBRUARY 5



Series Debut

Animals.

11:30PM–MIDNIGHT | HBO

Animals. **might be the best Adult Swim cartoon that never aired on Adult Swim. Animated by Starburns Industries (*Rick and Morty*) with guest voices from Katie Aselton, Rob Corddry, Mark Duplass, Nick Kroll, and Jason Mantzoukas, it has a certain absurdist, stoner-comedy appeal as each episode focuses on a different New York City-dwelling creature. The pilot follows two party-going rats, played by the show's creators, Phil Matarese and Mike Luciano, as they attempt to seduce females into making billions of babies. There are some decent rat jokes ("What do you want, a cartwheel? I've got tiny arms!"), but the best part is the way it makes the loneliness and exhausting competitiveness of the city feel all too human. B+** *—Melissa Maerz*

Midseason Premiere

Sleepy Hollow

8–9PM | FOX

With Abbie missing, Ichabod Crane joins forces with an unlikely partner. As a result, the show will be retitled *Rizzoli & Crane*.

The Originals

9–10PM | THE CW

Davina grows desperate after getting shunned by her coven—a totally relatable problem.

Grimm

9–10PM | NBC

Nick is led to a secret government agency's Portland headquarters. All this time, it was disguised as just another artisanal pickle café.

SATURDAY FEBRUARY 6

Cops

8–8:30PM | SPIKE

The true-crime drama from before true-crime dramas were cool.

Super Bowl's Greatest Commercials All-Star Countdown

8–9PM | CBS

Host Kevin Frazier will revisit our top 10 ads (see previous page) as well as preview new ones from this year's game. That's right, because even commercials have commercials now!

Manson's Lost Girls

8–10PM | LIFETIME

Just can't wait for season 2 of NBC's *Aquarius*? Tape a picture of David Duchovny to your TV set during this Lifetime movie about Charles Manson's cult.

Jim: The James Foley Story

9–11PM | HBO

The documentary tells the story of the American journalist who was killed on video by ISIS in 2014.

Log Cabin Living

11PM–MIDNIGHT | HGTV

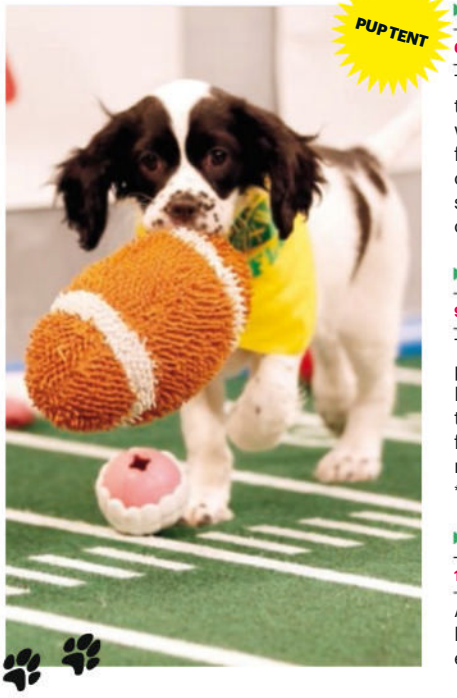
For people in cities like New York, these shows are actual porn.

SUNDAY FEBRUARY 7

Puppy Bowl XII

3–5PM | ANIMAL PLANET

Hoping to avenge an 87-49 loss to Team Ruff in Puppy Bowl XI, Team Fluff turns to the small dogs to go big. "Look, Team Fluff's gotten a lot of flak for being the pretty boys of the game—they're all style and no substance," quips referee, er, *rufferee* Dan Schachner. "Year 1, year 2, that may have been true, but what happened in the off-season is a lot of them took it personally and hired puppy personal trainers. I can tell you there are a couple of Chihuahuas that are deceptively strong, and they sneak around the more traditional puppy linebackers. It's a closer game this year than it's ever been." Come for the ridiculously cute canines carrying chew toys across the goal line, stick around for NFL Hall of Famer Bruce Smith honoring past Puppy Bowl MVPs after the kitty halftime show, and brace for some skin—and shell. "The tortoise streaker took the same amount of time [to cross the field] as shooting the entire Puppy Bowl," says Schachner. "We may need to do a little high-speed editing so our audience doesn't switch the channel." *—Dan Snierson*



Super Bowl 50

6–10PM | CBS

Two teams vie for the Lombardi Trophy while your friend from work tries to cover up the *queso* stain he just made on your carpet.

Downton Abbey

9–10PM* | PBS

Talk about counter-programming: Isobel and Violet's tug-of-war over the fate of the hospital reaches a climax.

*check local listings

Billions

10–11PM | SHOWTIME

Axelrod flies to see Metallica, the coolest band of 1991.

The Late Show With Stephen Colbert

10–11PM | CBS

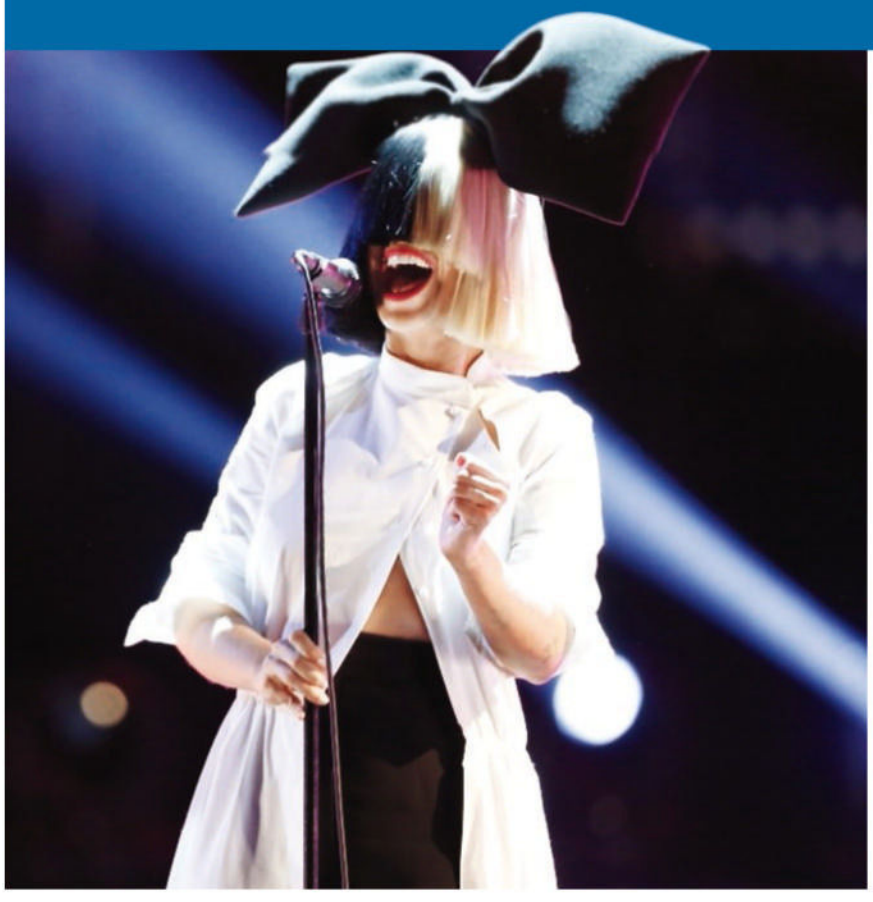
There's a special live show right after the game, so try to stay a *little* sober.



ANIMALS.: HBO; *PUPPY BOWL XII*: DAMIAN STROHMEYER/ANIMAL PLANET; *THE LATE SHOW WITH STEPHEN COLBERT*: JEFFREY R. STAAB/CBS

Music

EDITED BY **KEVIN O'DONNELL @ODtron**



Sia



TITLE	LABEL
This Is Acting	Monkey Puzzle/RCA
GENRE	**REVIEW BY**
Pop	Leah Greenblatt @*Leahbats*

A MULTIPLATINUM POP star who prefers to be heard and not seen? It sounds eccentric, if not straight-up impossible—especially in 2016, when fame is considered not just a day job but a 24/7 social contract. Still, it's worked surprisingly well so far for Sia Furler, who has managed to sell more than 30 million albums and singles and rack up some 2 billion views for music videos that showcase almost everything but her face.

Having no image is, of course, a very deliberate image in itself. And if anything, the singer's strategically chosen, flaxen-wigged stand-ins—from frenzied tween pixie Maddie Ziegler in the original "Chandelier" clip to Lena Dunham on *Late Night With Seth Meyers* and Kristen Wiig at the Grammys—have only heightened her profile, while slyly tweaking the idea of how the pop game is supposed to be played.

The Australian native's seventh studio album, *This Is Acting*, takes the idea of remove one step further: It's composed almost entirely of songs written for—and in some cases rejected by—other artists. Lead single "Alive" was co-penned with Adele but ultimately left off her November blockbuster *25*, and other tracks were purportedly meant for Rihanna and Beyoncé, both of whom Sia has written hits for in the past. Not many vocalists would be brave (or crazy) enough to take on a ballad designed for Adele's titanic range, even if it belonged to them first; Sia may be one of the few actually capable of it. The sweeping, defiant "Alive" suits her richly distinctive voice—a quicksilver warble that swoops and dives and bends itself around every note.

This isn't the breathy, prettily recessive Sia of the early aughts, a sometime singer for downtempo British duo Zero 7 and solo starlet whose "Breathe Me," a.k.a. the Death Montage Song from HBO's *Six Feet Under*, became her American calling card. Her move to Los Angeles and subsequent years spent crafting stadium-scale anthems for the Hot 100 varsity squad (Katy, Kelly, Britney, Beyoncé) seems to have amplified her reach

SIA (TOP): FREDERICK M. BROWN/GETTY IMAGES; SIA (MIDDLE): TYLER GOLDEN/NBC/GETTY IMAGES

BEST TRACKS **Alive** The skyscraping ballad Adele helped pen, then passed back to Sia | **Reaper** Kanye West has writing and production credits on this sunny middle finger to mortality

NOTEWORTHY

Macklemore & Ryan Lewis return Feb. 26 with *This Unruly Mess I've Made*, featuring collabs with **Ed Sheeran** and **Leon Bridges**. After undergoing surgery for an undisclosed ailment, **Janet Jackson** resumes her world tour on May 14 in the U.S.

and range. Nearly every track on *Acting* is built on what the singer herself has dubbed "victim to victory" themes—tales of triumph over hardship, drawn in Sharpie and slathered with self-love metaphors: She is a bird set free, a house on fire, a Porsche with no brakes (two of the three of those sound like they will seriously affect her insurance premiums, but anyway). "One Million Bullets" and the bombastic "Unstoppable" pile on the can't-hold-me-down analogies, and "Footprints" is basically a pastor's-office poster set to synths ("Only two footprints in the sand/Thought you'd abandoned me and let go of my hand/But you were carrying me, carrying me to safety"). Somehow, though, broad strokes suit these songs; Sia's unabashed aim is uplift, and her feel for sing-along-until-your-neighbor-bangs-on-the-radiator hooks rarely falters. Her less introspective side—the one that penned Vegas pool-party jams like David Guetta's "Titanium" and Flo Rida's "Wild Ones"—emerges too, on the stuttering, "Thong Song"-riffing "Sweet Design" and Major Lazer-ish rave-up "Cheap Thrills."

In rare interviews, Sia has spoken openly of struggling with depression; you won't learn much more about that here, but maybe that's the privilege of being "faceless": the right to offer up as much or as little as she chooses, and let the music do the rest. **B+**

THIS ALBUM CONTAINS THE FOLLOWING:

- GRR — GRIM REAPER REFERENCE
- KC — KANYE CO-WRITE
- SS — SISQÓ SAMPLE
- W — WIGS (IMPLIED)

Cheap Thrills A bouncy, reggae-kissed ode to low-budget fun

RACHAEL WRIGHT



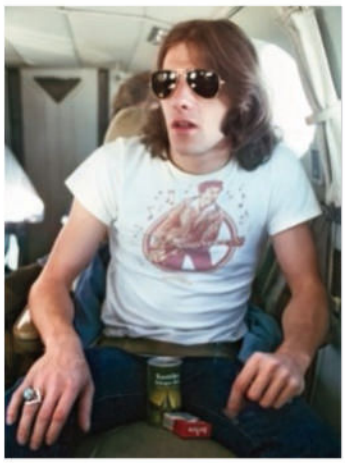
Justin Harris, Louise Bartle, Kele Okereke, and Russell Lissack

Bloc Party



TITLE	LABEL
Hymns	Infectious/BMG/Vagrant
GENRE	**REVIEW BY**
Rock	Kyle Anderson @*KyleAEW*

WHEN BLOC PARTY first stormed the gates of alt nation with their breakout single "Helicopter" in 2005, they provided the answer to a long-burning question: Who could bridge the gap between stodgy underground rock and the rapidly evolving world of dance music? "Helicopter" was a chugging, spasm-worthy call to arms, and Bloc Party's debut, *Silent Alarm*, seemed to signify a brave new world. Since their debut, Bloc Party have spent the years in flux. They've wavered between lighters-up guitar-god urges (2007's soaring sing-along anthem "I Still Remember") and detours into various electronic rabbit holes (much of 2008's pulsating *Intimacy*)—with mixed results. Their latest, *Hymns*, represents yet another rebirth, this time with a new rhythm section and a fresh batch of digital tricks. Frontman Kele Okereke has been more committed than most of his peers in trying to extract humanity from machines and infusing bloops and bleeps with something resembling a soul, and first single "The Love Within" may be his greatest feat in that regard. An insistent techno backbeat, mutated organ hums, and sliding robo-moans give way to a blissful chorus, where he declares, "The love within is moving upwards, sweeter than any drug." From there, *Hymns* mutates. "Into the Earth" is a bluesy jangle, while "Fortress" has an icy, neo-soul throb. Okereke holds it all together with his warm croon and penchant for writing lyrics that search for spiritual salvation in the midst of corporeal pleasures. Bloc Party never became the saviors they were supposed to be, but putting out your best work after a decade of near-constant turmoil has to count for something. **A–**



1948–2016

Glenn Frey

The singer-guitarist, who died Jan. 18 at 67 in New York City, soared with the **Eagles**, one of America's most adored bands, and also had high-flying success as a solo artist. To honor his legacy, EW looks at just a few of his memorable musical moments. **By Clark Collis**

***"Take It Easy"* (1972)**
Frey puts his troubles behind him—and encapsulates a very West Coast strain of good vibes—on the Eagles' first single, which he co-wrote with Jackson Browne.

***"Peaceful Easy Feeling"* (1972)**
This melancholic love song, penned by singer-songwriter Jack Tempchin, is a perfect showcase for Frey's sweet-sad vocal style.

***"Lyin' Eyes"* (1975)**
Frey delivers another flawless example of heartstring-tugging lead vocals—a good thing given the deceitful tale, written by Frey and Eagles member Don Henley.

***"The Heat Is On"* (1984)**
This propulsive, sax-fueled song on the *Beverly Hills Cop* soundtrack was a long way from the easygoing Eagles music. But that didn't stop the track from cracking the top 10.

***"Smuggler's Blues"* (1984)**
This hard-rocking tale of cocaine smuggling soundtracked a *Miami Vice* episode on which Frey guest-starred.



Bruce Revives *The River* Live

The Boss kicks off his sold-out tour in Pittsburgh with a complete performance of his 1980 classic *The River,* a hit parade of fan favorites—and a timely tribute to one of his rock & roll idols. **By Eric Renner Brown**

SEVEN SONGS INTO the opening show of Bruce Springsteen's sold-out *The River* 2016 tour on Jan. 16, the rocker and his E Street Band launched into the upbeat groove of his first top 10 single, 1980's "Hungry Heart." It was the umpteenth time the legend had performed the song live, and on this night, he deployed one of his tried-and-true tricks: Springsteen leaped from the stage into the pit, took selfies with fans, then hurled himself into the audience, who gladly held their hero aloft.

It was one of the many moments that proved why the 66-year-old remains one of America's most treasured musicians. At this epic Pittsburgh show, the New Jersey native and his band—including wife and guitarist Patti Scialfa, guitarists Steven Van Zandt and Nils Lofgren, and drummer Max Weinberg—delivered a three-and-a-half-hour performance that included a front-to-back rendition of his 1980 double LP *The River* along with a murderers' row of his hits. The gig also had poetic resonance: Here was the established voice of blue-collar life performing in the epicenter of working-class America. For Bruce, playing *The River* was nostalgic, too. "This was the record where I was trying to find out where I fit in," he said. "I wanted to make a record that was big enough so it felt like life—or like an E Street Band show."

With the house lights still on, the show kicked off with a rarity: "Meet Me in the City," featured on *The River* reissue *The Ties That Bind*. It's a textbook Bruce track—a hard-charging rocker, with wall-of-sound production, about wanting to hit the town with a girl. From there, he dove into a note-perfect run through the album, highlighted by the party-starting "Out in the Street" and the weeper

FREY: HENRY DILTZ/CORBIS. VAN ZANDT, SPRINGSTEEN, AND SCIALFA: KEITH SRAKOCIC/AP IMAGES



Steven Van Zandt, Bruce Springsteen, and Patti Scialfa on Jan. 16 in Pittsburgh

"Drive All Night." Most fans might use a slow song for a bathroom break, but it's a testament to Springsteen's gravitas that even quieter tunes like "Independence Day" kept most of the venue's 19,000 seats full.

The conceit of the show periodically got in the way. The crowd's attention waned during *River* tracks "I Wanna Marry You" and "I'm a Rocker"—they rarely make the average Springsteen set list for a reason. And when the subject of football came up in the heart of Steelers Nation—2012's "Wrecking Ball" name-checks the New York Giants—Springsteen briefly became a pariah. Cheers of "*Bruuuuuce!*" turned to boos, prompting the MC to joke, "Steelers?"

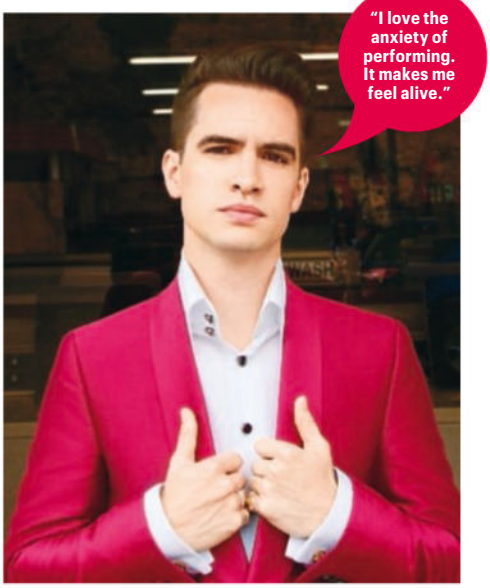
Still, Bruce knows how to work a room, no matter the size. He wrapped with beloved songs like "Rosalita" and "Born to Run." And he was wise to honor another icon whose spirit loomed large: the late David Bowie, who died Jan. 10. After telling a tale of meeting Starman in the '70s, Springsteen paid tribute to Bowie's legacy with a fiery "Rebel Rebel"—an anthem that neatly captures the Boss' renegade spirit after all these years. **A**

SOUNDTRACK OF MY LIFE

Brendon Urie

As he takes **Panic! at the Disco** solo with the new album *Death of a Bachelor*, the rocker reveals the songs and artists that have inspired him.

By Madison Vain



First song I was obsessed with 1 "MMMBop" by Hanson, to be totally honest. [*Laughs*] That song was catchy as hell! I got a guitar after that and taught myself the chords and played it over and over until my family got sick of me.

First song I performed in public I was raised Mormon, and my mom made me rehearse this [Latter-day Saints] song "Never Tell a Lie." I had to perform it for my family talent show. I didn't know half the people from my dad's side so I was essentially performing for strangers. I was so freaked out I almost cried, but I kept a plastic smile on and did it.

The song that always makes me weep I just listened again to Bonnie Raitt's "I Can't Make You Love Me." That's a real tear-jerker. She's a keeper.

First record I bought with my own money I always say Weezer's Blue Album, but I actually stole that from my older siblings. The first one I bought with my own money was Alanis Morissette's *Jagged Little Pill*. That album blew my mind.

A song I'm proud to have written Right now, the title track of the new album, *Death of a Bachelor*. I wrote it trying to be a Frank Sinatra song. I wanted it to be a big-band production. I didn't have the means to do that, but somehow it came together.

Song that reminds me of my first love It's probably something weird. I was about 12 years old when I first started talking to girls so it was whatever they were listening to, like 2 Backstreet Boys. Anytime I hear "Show Me the Meaning of Being Lonely," I remember all the cute girls at the skating rink.

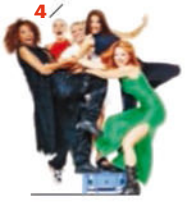

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The song I wish I wrote Obviously, the entire Beatles catalog. I think 3 Queen's "Bohemian Rhapsody" is one of the best-written songs of all time. And I absolutely love Peter Gabriel's "In Your Eyes."


3

My go-to karaoke jam Either Journey's "Faithfully" or Frank Sinatra's "My Way," but those are somber. For a party, 4 Spice Girls' "Spice Up Your Life."


4

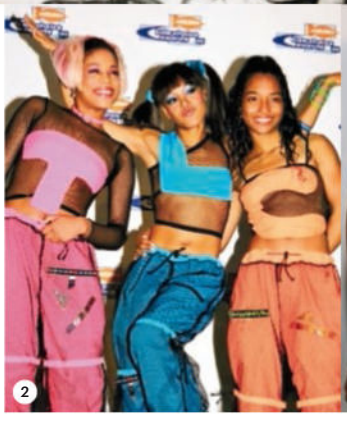
The song I want played at my funeral I have to go with Sinatra's "My Way." I know that's a go-to, but if you think about that song, it's like, "What an a--hole!" In the best way. I respect that song so much, but thinking about it, it's like, "There's gotta be some give-and-take!" But not for this dude. He's like, "F--- you guys!"

URIE: SHERWIN LAINEZ; HANSON, QUEEN: WIREIMAGE.COM (2); BACKSTREET BOYS, SPICE GIRLS: GETTY IMAGES (2)

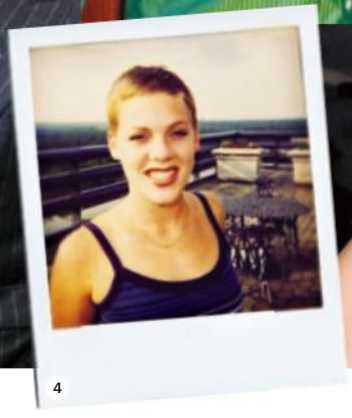
Books

EDITED BY **TINA JORDAN @EWTinaJordan**







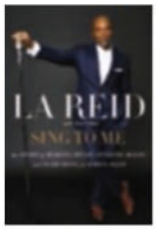






PHOTOS OF MY LIFE

Record Mogul L.A. Reid Looks Back



His ear for fresh talent (OutKast, Usher, TLC, Pink, Rihanna, Kanye) and mid-career revivals (Whitney, Mariah, J. Lo) has made him an industry legend. Now Reid, 59, has written a revealing new memoir, *Sing to Me* (out Feb. 2). He sat down with EW to revisit his triumphs, tribulations, and one or two regrets. **By Leah Greenblatt**

1 Auspicious beginnings

The music bug bit Reid early on. As a young boy working at his uncle's barbershop in Cincinnati, he tells EW, "I was making tips—a dime, 15 cents, a quarter—but that was enough to buy records." (And a drum kit.)

2 TLC

The trio that would go on to become one of the all-time best-selling girl groups "never did fashion; they did *style*," he recalls. "But they weren't some empty, mindless pop band. People who didn't listen to songs like 'Waterfalls' missed that they dealt with HIV, violence, real cultural things. Not just 'Look at my booty!' "

3 Whitney Houston

Houston's trip to Atlanta to record 1990's "I'm Your Baby Tonight" with Reid and Kenny "Babyface" Edmonds coincided with the blooming of her biggest romance. "Unless you were around Bobby [Brown] and Whitney, you can't understand the level of love, how much fun they had with each other, how happy they were," Reid says. "People didn't know, they just speculated, and it was painful for them."

4 Pink

"It was instant," he says of meeting the singer. "The voice was just undeniable, and her personality was so charming—she pulled you right into her jokes, her one-liners. She signed to a black-owned record label that

REID: JACKSON WEST. COURTESY L.A. REID. (2) TLC: JEFF KRAVITZ/FILMMAGIC.COM. HOUSTON: KEVIN MAZUR/WIREIMAGE.COM. PINK: D.L. WARFIELD.

BETWEEN THE LINES

In her new book, *Dark Money*, **Jane Mayer** alleges that the Koch family patriarch, Fred, helped build a Nazi oil refinery.

Scholastic stopped distributing a children's book that depicted George Washington's slaves as happy.

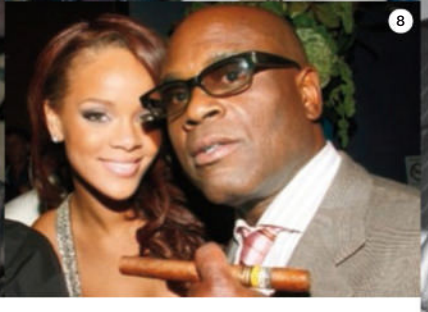














made black pop music.... I hadn't witnessed an artist who stepped out that way, who collaborated with people from a different walk of life, all on her own."

5 Michael Jackson

"Michael and Mariah [Carey] have something in common: They both have this childlike quality. But they're smarter than you, they're richer than you, they're more successful than you—so don't make the mistake of treating them like children."

6 Mariah Carey

"She's so quick with her words, so witty and smart. But what I really love is that when I'm with her, I feel like I'm with one of the last real great stars. She has that presence. There's no one else in the industry who embodies her level of glamour."

7 OutKast

Reid signed the rap icons when they were still in high school, and they never stopped surprising him. "'Hey Ya!' could've come from a punk band in Europe, you know?" he says of the pair's 2003 smash. "I never questioned their songs or their choices. How can they not be my favorite act?"

8 Rihanna

Reid writes intimately of the star showing up at his New York home after an ugly, much-documented incident with then boyfriend Chris Brown in 2009. Her subsequent album, *Rated R*, was "darker and more credible," he tells EW. "Every artist has that coming-of-age moment."

9 Justin Bieber

"He came in at 15 with his guitar and piano and sang for me. He's a real musician. The hair? I don't think you can say, 'Okay, let's get the committee and figure out what the aesthetic gimmick's gonna be.' It has to be organic." Reid had also signed Lady Gaga around that time, but her persona seemed less formed, and he dropped her. "I regret that, I'll always regret it," he admits. "It's really that simple. I blew it."

10 Kanye West

"Kanye is a different guy than the one people think they know. A guy who's filled with ego, pure ego, wants to do it all. He can step back and allow someone to produce him. It takes confidence, but you have to be humble to do that. Michael was that way also: Every song is a work in progress."

11 *The X Factor*

Simon Cowell wooed Reid for the show, but it was an odd fit at first, he says of his two seasons as a judge: "It's a different environment, a different kind of talent." So he chose to walk away. Would he do it again? "Of course," he laughs. "I'm an entertainment person! I'll do TV, I'll do music, I'll do everything."

CAREY, RIHANNA: JOHNNY NUNEZ/WIREIMAGE.COM (2); OUTKAST: LARRY BUSACCA/WIREIMAGE.COM; BIEBER: THEO WARGO/WIREIMAGE.COM; *THE X FACTOR*: MICHAEL BECKER/FOX

A Young Doctor's **Last Words** Resonate

A searingly honest memoir about facing mortality—by neurosurgeon **Paul Kalanithi**, who died of lung cancer last year at 37—is rocketing up the best-seller lists. **By Isabella Biedenharn**



"YOU'RE GOING TO buy this book," Ann Patchett, author and co-owner of Parnassus Books in Nashville, told an unsuspecting customer as she handed her a slim volume. "And it's going to change your life."

That book was Paul Kalanithi's posthumously published memoir, *When Breath Becomes Air,* which shot to the top of Amazon's best-seller list even before its Jan. 12 release. You might remember hearing about Kalanithi's story: After the 36-year-old neurosurgeon was diagnosed with stage IV lung cancer in May 2013, he wrote a widely shared *New York Times* op-ed, "How Long Have I Got Left?," about coming to terms with his own death. The strength of that piece led to a deluge of queries from literary agents and editors, and eventually Kalanithi crafted a book proposal.

"It was a beautiful essay about having been on one side of this equation as a doctor for much of his life, and then suddenly, post-diagnosis, being on the other side of it," says Andy Ward, Kalanithi's editor at Random House. "Paul had spent a lot of time thinking about this stuff."

In fact, he had spent plenty of time pondering life's great mysteries, even before his diagnosis. Kalanithi had earned a master's degree in literature and studied history and philosophy of medicine before attending med school at Yale. His widow, Lucy Kalanithi—who finished the book after her husband died in March 2015—says that he was "interested in these big questions of human identity and meaning. How does the fact that we're all mortal influence the way we think about our lives? What does it mean to face your own impermanence?" Adds Ward, "You could write this book and convey a sense of fear or anger. He never does that."

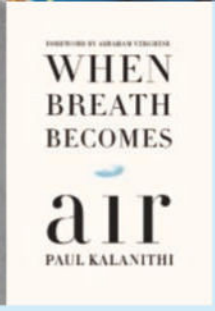
> "HE'S WRITING AS ONE OF THE MOST ACCOMPLISHED PHYSICIANS THAT YOU COULD EVER BECOME, AND ALSO AS ONE OF THE SICKEST PATIENTS THAT COULD EVER EXIST."
> —ANDY WARD

The graceful, measured, and unsentimental way Kalanithi addresses death caught the eye of early reviewers. Their reviews, along with a *Times* op-ed Lucy wrote, "My Marriage Didn't End When I Became a Widow," have propelled the book up the charts. Sally Marvin, director of publicity at Random House, chalks up the book's stunning sales numbers—200,000 print copies alone—to both traditional media and social media. "First you had Lucy's op-ed, and then you had Janet [Maslin's] review [in *The New York Times*], which was so highly shared." Indeed, the *Times* review, which called the book "unmissable" and promised "finishing this book and then forgetting about it is simply not an option," was one of the most emailed articles on the site for days. Ward says, "[The book] just took on a life of its own after those two pieces came out."

Death has always been a part of our lives; as Kalanithi writes, inevitable death is a living organism's defining characteristic. So why is this book striking such a chord? Novelist and doctor Abraham Verghese, who wrote the foreword, says, "I think what's refreshing is that Paul was, in a strange way, illustrating the beauty and poignancy of this, along

KALANITHI: NORBERT VON DER GROEBEN/STANFORD HOSPITAL AND CLINICS





Kalanithi as a neurosurgeon at Stanford (left) and with his wife, Lucy, and daughter, Cady, shortly before he died

with the sadness. It's a much healthier image than the one we're used to seeing."

Ward believes people are responding to the memoir because Kalanithi could see death from all sides: "He's writing as one of the most accomplished physicians that you could ever become, and also as one of the sickest patients that could ever exist."

For his part, Verghese thinks the book's appeal lies in Kalanithi's bluntness. "Paul did something very different from many young people who die, which is that he kept it all as it was. The things that made him laugh and the things that mattered remained the same. He didn't suddenly find God," Verghese says. "He was just Paul, and he was showing us how to die."

THE KALANITHIS: SUSZI LURIE MCFADDEN

QUICK TAKES



The Man Without a Shadow

JOYCE CAROL OATES
Novel

In 1965, a scientist and an amnesiac meet and embark on a 30-year journey together: She devotes her life to studying his condition; he forgets her when they're apart for more than a minute. As time passes, neuropsychologist Margot Sharpe grows ever more convinced that she and her subject have a connection that transcends his memory loss. We mainly see Margot's "doomed and deranged love" from her perspective, but Oates occasionally allows for an outsider's take. It's those little glimpses that balance Margot's intensity and remind us that inner turmoil is often invisible to the world at large. As Oates examines how memory affects our perception of the past and shapes our present and future selves, she also weaves an engrossing love story. **B+** *—Maya Stanton* E C A



Your Heart Is a Muscle the Size of a Fist

SUNIL YAPA
Novel

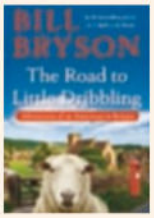
"They wanted to tear down the borders, to make a leap into a kind of love that would be like living inside a new human skin." This is how John Henry—one of seven narrators in this novel about the 1999 World Trade Organization protests—describes his fellow demonstrators. Whether your eyes tear up or roll upon reading that sentence will determine whether you love or hate Yapa's debut, which is told by cops, activists, and a Sri Lankan delegate who were there in Seattle when peaceful dissent gave way to violence. If you can tame your cynicism about the characters, it's a propulsive street-level view of what happened—and, in my earnest, emo opinion, a beautifully written book. **B+** *—Melissa Maerz* E C A



The Portable Veblen

ELIZABETH McKENZIE
Novel

Modern romance, Big Pharma, and one very intuitive squirrel collide in McKenzie's clever, winningly surreal novel. Veblen Amundsen-Hovda is the book's titular heroine, though she hardly considers herself the main character in her own life: Sweet and a bit lost at 30, she's in the midst of "a delayed love affair with the world due to an isolated childhood and various interferences since." She's also having doubts about her fiancé, a young Stanford Ph.D. with a promising future in medical devices and his own patchouli-scented past to overcome. McKenzie has a pitch-perfect ear for a certain kind of California kookery, and even when she veers twee (your tolerance for anthropomorphized rodents may be tested), it's hard not to be charmed by *Veblen*'s whimsy. **A–** *—Leah Greenblatt* E A



The Road to Little Dribbling

BILL BRYSON
Nonfiction

Twenty years after the publication of his seminal travelogue, *Notes From a Small Island*, Bryson circles back to the U.K. for another trek, revisiting old haunts and discovering new ones. Bryson is a master at relaying those little moments that make travel so compelling and infuriating, whether discovering arcane museums and beautiful landscapes or reporting on interactions with indifferent ticket agents, but he's at his best when digging up details on obscure historical figures and condensing their lives into mini-biographies. Some days' entries can get a bit repetitive—although, to be fair, some days on the road can too—but each one contains at least one riveting insight. It's almost as satisfying as being there yourself. **B** *—Maya Stanton* E C A

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Please Recycle This Magazine

The Bullseye



Jan. 29 marks the 100th episode of *Last Man Standing*. Also, the day we realized we missed 100 episodes of *Last Man Standing*.



Laura's next mystery: Who put Debra Messing in a corner in ABC's *Dirty Dancing*?



Liam becomes first One Directioner to release solo material, unless you count Niall's tweet about seeing *The Force Awakens*.



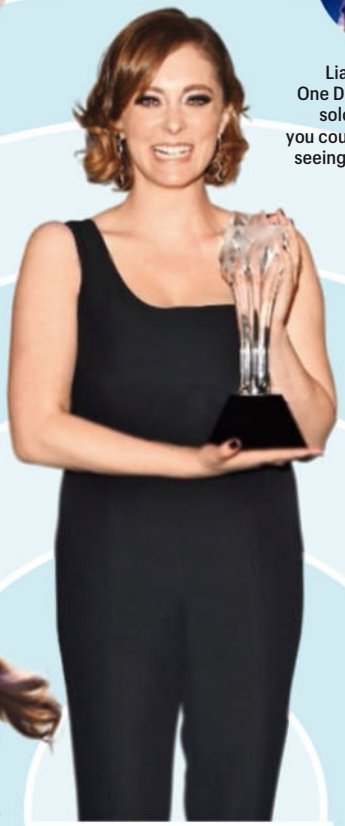
Bullseye also tried to interview El Chapo, but we assume we were denied because we never dated Madonna.



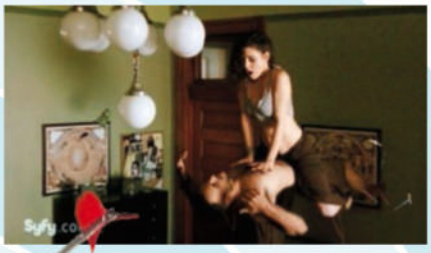
Miley Cyrus and Liam Hemsworth's rumored reengagement is one remake we weren't hoping for.



#TheresRey



We're glad the critics are as *Crazy* obsessed as we are.



Syfy's *The Magicians*: Come for the levitating sex, stay for the nightmare insect man. Seriously, though.



Happy 40th birthday, Baby Spice. You don't look a day over 1998.



Priyanka Chopra in talks for *Baywatch* movie, perhaps finally finding a bounce worthy of her hair.



Honestly, haven't we basically seen all the best parts of *Dirty Grandpa* already?



How #OscarsSoWhite could have gotten it right



2016's Puppy Bowl lineup includes Wrinkles, Otis, and Miss Sassy, whom we hear has been an absolute nightmare to play fetch with.



1975 is coincidentally how many times we've listened to the new singles by the 1975.

That's enough, Grim Reaper.

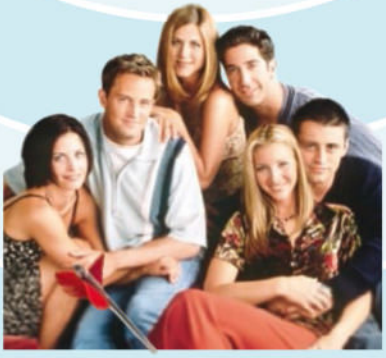




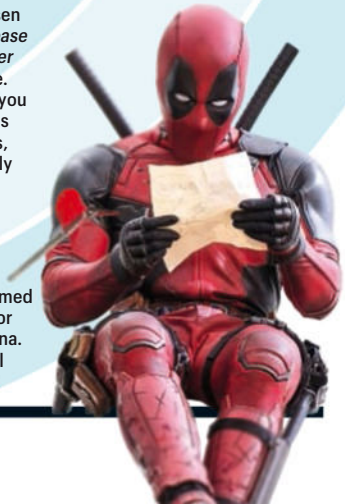
Carly Rae Jepsen to sing new *Grease* song and *Fuller House* theme. Because when you think late '70s and mid-'80s, you think Carly Rae Jepsen.



Half-Man on Earth?



They'll be there for you (except Matthew Perry, who's doing a play in London).



Deadpool reportedly deemed too violent for release in China. It's *Carol* all over again!

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